MAGNETIC VISIONS

Vintage Crop
Sunfruits
Spider Death
Meat Thump
Surf Or Die
Reviews

Rhysics
Toeheads
Brick Head
Ruben Riley
Mark Vodka Band
Ramblings

Issue Six

"All our fish were caught fresh this morning!"

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Well well well, what do we have here? It feels wrong releasing these zines in such quick succession considering how big of a break there was between issue one and two but…. SCREW IT! I've got nothing better to do, if gigs come back ill slow this down, maybe do launch shows for all the zines. That would be cool.

Melbourne has only gotten worse with corona fever, I cant go 5km outside of my house and going to the post office technically breaks the law. I've found an Officeworks within this radius but the printing is a bit shoddy so sorry if this issue looks a little worse. People are saying there'll be no gigs till late next year. If that's the case catch me in the river doing more of this skittle brained zine stuff. I decided this zine should go on for as long as I cant go to shows, if I never go to a show again this zine will never stop, I shiver at that thought. But theres gotta be hope right? I'm not reading the headlines anymore so for all I know everything is cured and we can get back to our regularly scheduled eyeball licking tomorrow!

What was I talking about? oh yea the zine! There's a lotta interviews here with a lotta cool people. Brick Head, Toeheads, Vintage Crop, Sunfruits and Meat Thump where all done via Google Docs like most of the last issue, Ruben Riley was done over instgram live (shoutout to everyone who joined us for that), Rhysics was done over Discord and Mark Vodka and Spider Death where done over email step by step. Theres also a write up on Surf Or Die with a stolen interview, I'm working on a Melbourne 90s zine comp with a similar concept, Christina Pap also gave me a bunch of her old Fanzines, one of the most generous acts anyone has ever done to me, im going through them finding the best articles and pics to be appropriated for the comp

I also released a tape under the name Sylvie S which is out now (sold out from Goodbye Boozy but bootlegged by me!) and also the Disco Junk 7 Inch should be up for pre order soon! Look out for that, worked really hard on that and got beaned by you know, existing in 2020. A crime punishable by sad consumption of chocolate and binges of Mario Odyssey and Tetris 99

For all the negativity I've spewed out in this intro I do feel quite grateful at the moment for everyone whos supporting my music or this zine. This may well be the first issue that will be delivered to subscribers of Magnetic Visions which is huge for me. Its nuts to think I have an audience for this kinda stuff. Thanks to everyone, you are all pretty cool

Anyway bad music journalism inbound. Look out!

MISTAKES IN LAST ISSUE

- Forgot to say who I was interviewing in The Cool Greenhouse interview (it was Tom Greenhouse)
- Misspelled Em Ferns name in the Country Teasers Survey (It was spelled as Em Ferm)

COVER ART BY IZZY @devilgirl_1997

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Surf Or Die originally published in No Goan 1989

Meat Thump interviewed via Google Docs 24th July

Mark Vodka interviewed via Email August 5th

Sunfruits interviewed via Google Docs August 16th

Reviews done as they were done

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RUBEN RILEY

Ruben feels like an omnipresent force in my life, he was one of the first people to ever listen to my music and say it was of any quality even when it wasn't, he joined Disco Junk a couple of years ago and has stuck through breakups, horrific shows and various other undescribed band horrors. During all of that he's carved out his own career managing to pay homage to the jammier side of the 2010s garage revolution without completely ripping it off carving out his own style without ripping off whatever taste you prefer. I transcribe this interview as I dub copies of his fantastic new tape Nystagmus

Magnetic Visions: Could you introduce yourself to the reader? Who are you?
Ruben: My name is Ruben Riley, I write songs and do that sort of thing. Wooo

MV: I want to talk a bit about your parents because I know your parents are quite musical, did your parents help you get into music or was getting into music something you did of your own volition?
Ruben: Yea, I guess I'd always done music stuff when I was young and my parents helped a lot. They supported me, bought me some instruments and lessons and all that sort of stuff

MV: What was the first instrument you picked up?
Ruben: It would've been drums when I was about 10 or something

MV: Is drums the way you usually start off writing a song or do you now do it more with other instruments?
Ruben: Its different for every song, when im recording I always start with the drums, because of that I do write a lot based off different drum patterns cause it's the instrument im the most comfortable with

MV: I know you have a very big Gizz and Oh Sees influence in your music especially on the new tape, when did you start to find out about those more "underground" bands and how did it influence you?
Ruben: Well id always been playing instruments and stuff but never writing music, but then I got into bands like that. Lots of the Melbourne flightless stuff which made me want to write songs around 2016 or something

MV: So that wave of musicians was your biggest inspiration for writing songs?
Ruben: Yep pretty much

MV: You're based in Ballarat, has that influenced any part of how you write and perform your music?
Ruben: For me, a lot of the music I write and perform is based somewhat in Melbourne so I kind of get more inspired when Im in Melbourne. I don't get too inspired by the stuff to do with Ballarat, its not really for me personally

MV: You probably haven't been writing much stuff then since its illegal for you to come here
Ruben: I know, its very sad

MV: Onto the new album, you just released a new tape called Nystagmus, what does Nystagmus mean?
Ruben: Its kind of a condition where your eyes move really fast back and forwards

MV: Where did that title come from?
Ruben: I cant actually remember, I think I was talking to my brother about what the album should be called and he suggested it at some point. He was just saying random words and I thought it sounded cool, I didn't actually know what it meant when I named it

MV: Nystagmus was in production for a while before it was released this year, what was the story behind the album and how it came together?

Ruben: Well I was supposed to write and record it in a week and it was meant to be a little nothing demo sorta thing, but then I just wanted to take a bit more time with the songs and do something a little better than what it was originally gonna be. It started with me doing Mud Eater in like 10 minutes and then leaving that for about 6 months then continuing on

MV: What's the song Tree Rats about? Where did the anger of it come from?

Ruben: So, I had rats living in my roof and they would keep up at night constantly. So I wrote a song for them

MV: Have the tree rats died down since the song was written?

Ruben: I think they heard me playing it and left, they got offended

MV: The album was recorded using your phone, how was the production process using something so limiting? Did you find many problems doing it?

Ruben: It's actually really good and I really like doing it because you just sit your phone down, hit record and its done. You don't have to worry about making it sound good in a mix, I really cant mix. Its great and it sounds loud

MV: Ive seen you play live a couple of times and in the live setting you tend to play a lot more softer stuff than whats on the tape similar to the album you did before this one. Is Nystagmus an indication you want to move towards harsher sounds or will you return to the acoustic guitar?

Ruben: I wanna do a mix of every single style im able to do, I wanna do lots and lots of types of music. I never want to the same thing twice which will probably end up happening. I guess when im playing solo stuff live its been more softer because they're easier to do, but with the band im gonna start doing more heavy stuff thatll be fun to play live

MV: Speaking of the band, how did the full band come together? Who is in it?

Ruben: I had some mates, Caleb and Lachlan, jamming with me for a while, maybe a year ago doing some weird surf rock shit and it was pretty fun. After doing Nystagmus I kinda wanted to turn that into something more proper. Now I have Bridget on bass as well. Just a little four piece now doing some punk

MV: Is that what came out of Wool? Because I knew you where doing stuff like that with that band.

Ruben: Wool was just a jam thing that formed when Caleb and Seth where just hanging out with me, tuning the guitars really low and playing through a couple of weird amps. It was very loud and fuzzy and good. that's just kinda a jam thing at the moment. Might turn it into something out later on.

MV: Do you think Wool will do some live shows?

Ruben: Yea I think so, when it starts out it might be a bit Jammy and then we might get together and work out some songs together. Could be good

MV: Wrapping things up, is there anything youd like to plug?

Ruben: Stay tuned for more music, theres always gonna be more. Got an album planned that's a bit in the middle

PHOTOS BY JASPER DYLAN

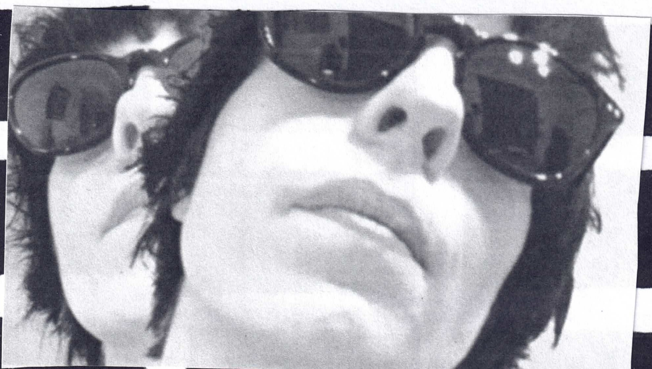
BRICK HEAD

Sometimes someone just gets it, they show up with a demo and they are already 300 miles ahead of everyone else and moving fast. Brick Head is Sarah Hardiman and Carolyn Hawkins over the internet. Its raw and thunderous sound is enough to light any form of audio communication alight.

Magnetic Visions: Brick Head is a very new band and most people reading this won't know who the Brick Heads are, so who are Brick Head?
Sarah: I wrote and recorded the songs (Sarah Hardiman) and Carolyn Hawkins played drums. Basically, this 'band' doesn't exactly exist, we've never played it in a room together. But we played 'Drawful' over Zoom last night.

MV: I saw you where doing some weaving on your instagram, it looks sick! How did you get into weaving? Do you have any other non musical projects?
Sarah: Bec Liston taught me how to weave. I'm terribly anxious, so kinaesthetic activities calm me down. I'm quite happy to listen to the radio and weave for a few hours, it's meditative. I'm keen on pool too. And I like playing darts. I also really enjoy mowing lawns.

MV: What where your beginnings in music? How did you get into music?
Sarah: My older brother, Simon, convinced mum to get me a guitar when I was 12 and he taught me. We played the big singles out by The Cranberries, Radiohead and Nirvana. I used to head bang in the dark to 'Zombie.' We all liked 'Runaway Train' by Soul Asylum. It took me ages to play the 'Come as You Are' riff and sing it at the same time. Then I started going to underage gigs and I rehearsed at Rock n Roll High School in Easey Street, Collingwood. That was the beginning.



MV: Are you a Raincoats fan? I get heavy Raincoats vibes from the album
Sarah: I'm a huge Raincoats fan! I remember in high school I found a book about punk in the library. It had photographs of The Slits and The Raincoats in it and I thought, I wanna look like that. I wanna be like them. I hadn't heard the music and it was pre-internet so not so easy to hear what bands sounded like. When I got a CD, I really felt they represented my idea of punk. Being yourself and rejecting the status quo, but also making something new, a new way of doing and being for others to inherit and build on. And then like, ten years later, I found a Rough Trade promo LP sitting against a big donation bin at the 7-Eleven on the corner of Blythe and Lygon. It felt like a gift. Later, when I lived in London, I saw them play in a church and befriended their (fill-in) drummer. We had a jam but she never wrote back after that. I had pretty bad songs back then. The Raincoats keep coming back to me and me to them.

MV: You did some fantastic stuff in a more ambient and ethereal pop style under the name Moon Rituals which ended a couple of years ago. The Brick Heads are a massive departure from this. Was this band a way to explore a new genre of music? Are you always looking to try out new genres and sounds?
Sarah: Music explores me.

MV: You're also in The Opals, ive heard a lot of positive praise but i havent seen them live. Are The Opals planning to record some stuff soon? Or have you released stuff that im ignorant to?
Sarah: The Opals record all the time. We record our rehearsals and gigs on iPhones. There's no fixed 'set' and the pieces are intended to be played once, so I record them to hear what happened. The project is a new approach to making music for me; it's more about listening and choosing when not to play - enjoying the space you make with silence and the instrumentation that is happening when you are not playing - it's the rejection of rock n roll saturation and individualism. There is no music released and we don't intend to release it. It's really a project to encounter along your way, like a sudden breeze through leaves or turning the corner to a rising sun.

MV: Whats your dream instrument to own? If you could have any guitar, bass, keyboard, theremin whatever!

Sarah: A left-handed 1963 Burns Black Bison.

MV: Onto Brick related matters, when did the idea for Brick Heads come from?

Sarah: When the first lockdown started, Dave Thomas (Bored!) died. It got me revisiting a lot of guitar records. We couldn't see people in lockdown so I kept driving around, listening to The Stooges and Bad Times. Guitars made sense again. I think that was the beginning of a three-week adrenalin rush of writing the BRICK HEAD album.

MV: You recorded your album with Jake and Carolyn from school damage and a bunch of other bands, what was it like recording the album?

Sarah: I wrote it all and wanted to try recording it all myself too. In the past, I've let other people take care of the recording side of music. I just did it at home on Garageband and used a drum machine. Then my friend, Sam (who I played in NIGHTCLUB with), suggested live drums would sound good. So, I sent it to Carolyn to play the drums live over the drum machine, which Jake recorded. When they sent it back, I re-recorded all the songs to match the live drums better, tonally. It was a valuable process because the second time recording the album, I changed riffs and phrasing and added stuff. I got zealous about plug-ins.

MV: Carolyn also did the art for the album, where you involved in the process of making it? Is there any particular meaning?

Sarah: I love Caz's work! I wasn't involved in the process, except for a couple of reference images. I'm really glad she did a BRICK HEAD though. I really wanted something literal like that. No meaning, I just feel thick as bricks sometimes.

MV: Are Brick Heads a particularly lyrical band? Are the lyrics thought out or more spur of the moment?

Sarah: Thinking is the enemy with this stuff. Whatever silly memory or anecdote popped into my head on any given day would be the topic. It was supposed to be simple, dumb even. That's how BRICK HEAD woke up and got out of bed.

MV: Are there any plans for a physical release of the album? A tape of sorts?

Sarah: No plans. I'd like there to be a cassette someday. It was intended for cassette. I put it on the internet on Saturday because the sun was out. I wanted to share it with my immediate community. Everyone has stopped turning the wheel and people are engaging more with injustice now that we are working less and can't go out, (I keep thnking about *The Revolution of Everyday Life* by Raoul Vaneigem lately). But we still need to experience joy and have fun, it gives you energy to keep fighting. Angela Davis speaks about self-care for activists. I think that includes making and experiencing art.

MV: What ambitions do you have for Brick Head? Do you want to do a record or more songs?

Sarah: Ambition is the enemy. I can't say whether this is the only recording ever or if next week I'll write another one or in seven years the mood arises again, I can't know. If I try to force it, it won't work.

MV: Is there anything else you want to mention? Any passing thoughts?

Sarah: I was sitting at my window having a cigarette the other night. A man on the street stopped to check the phone box for money. Then he looked up and saw me. He stood there staring. It could have been perceived as a threatening glare. Then I waved at him like a child does. He smiled and waved back. He stabbed a thumbs-up in the air at me. I turned a few minutes later and he was standing at that intersection of Elgin and Rathdowne. The street was empty except for the beeping of traffic lights. He was trying to tune his portable radio. He kept looking over and waving. I waved back. He looked like a prophet. It made me think, be nice to each other.

Brick Heads debut is online at brickheadmelbourne.bandcamp.com and its absolutely insane

SPIDER DEATH

I have a love for people who are able to juggle multiple massive projects and maintain a humongous level of quality and style through the process. James Thomas is the hands behind the drawings and art of Spider Death you may have seen adorned on various an ankle and arm and the hands behind Winter Garden Records, a lathe cut record label specialising in gorgeous limited editions of various an AUS artist. The sense of style and DIY ethos surrounding everything Spider Death does leaves me in awe, he represents everything great about the DIY spirit. Conducted over the day on emails starting at 10:30 am and ending at 10:50 pm

Magnetic Visions: You're a very busy person, you always seem to have a lot on the table at any given time. What do you have on the table for today?

SD: Today? I'm just finishing up a flash sheet. Even though we are in lockdown and there is no tattooing I like to keep the momentum going. Tattooing is something I love and have been doing for many years now - so it's hard to pull the brakes on it. Also I'm going to go get the 7" covers printed for my next release .... SYZGYZ!

MV: I heard that was gonna be the next one! their track on A Long Time Alone is fantastic! how did you get onto them?

SD: I just sent Bec a message and told her how much I loved it and wanted to release it . We met through my partner Tessa some years back. My old band DEATH CHURCH also playing with SPOTTING, but I don't have much recollection of that. Those were some hazy days. I'm also putting out a solo record by Alex Heir / death traitors MILITARY SCIENTIST- just waiting on the covers ...

MV: Did you do the art for this release? If not who did?

SD: Gus made the cover for szgyz, it's a dual cover record with one layer transparent and one layer paper. When the transparency is moved the paper cover creates an illusion and moves. It's really clever. Alex is working on the cover of MILITARY SCIENTIST as we speak. But normally I do about 90 percent of the layout and art for Winter Garden...

MV: that cover sounds awesome. All the Winter Garden stuff usually comes with elaborate and beautiful packaging, what's been your favourite release in regards for packaging and cover?

SD: It's hard to choose just one, the Sex Dwarf 3D 7" was a favourite. Nerve Damage "x-ray" bone record, I used all the elements from the first 10 releases in the compilation that was shaped like a buzzsaw. I guess that one would be the favourite

MV: What made you want to start Winter Garden Records?

SD: I'd put out records in the past, I wanted to go one step further and make them: have complete control over the release. I knew somehow it was possible as I had lathe records made before by a man in Perth called MEGA MIKE. Who in time, became a great friend and a mentor for me in record cutting.

MV: Can you walk me through the Lathe making process? How does a lathe come together?

SD: I can touch on it a little - the process itself could fill an entire zine. A record lathe is kind of like a record player but instead of putting out music it cuts it in. The stylus is a heated Diamond attached to a cutter head. The blank discs are polycarbonate and have to be lubricated and heated to a certain temperature each time. The lathe cuts in real-time, just like a record played. The music source is feed through a mixer before the lathe as sometimes the lathe lacks volume and bass. I can usually get through 50 7" in 2-3 days depending on what else I have going on and if the mastering runs smooth. I had to study this craft for many years online, in forums and books before I had even fair results. Like anything I feel like I'm still learning.

MV: Is the process of cutting records in any way therapeutic for you? I've found that doing tapes in a similar way can be very tranquil

SD: Not really mate, there are so many variables I gotta keep an eye on it . But if it's all going well I usually fold the posters or do whatever needs to be done for the release to use up the time.

Rob a Bank

MV: From what you've said so far it seems like doing as much as you can yourself is important to Winter Garden records, Is a DIY ethos important to running Winter Garden Records?

SD: Yes indeed - I like the fact that if I wanna make 23 7"ers with say buster condoms inside them I can. I really want to make a wax record with a wick in the middle. So it burns out bt the time the record is over. It's stupid but such is life...

MV: I've seen records to stuff like that, people making them out of beeswax or chocolate so the record self-destructs in a way. are there any other concepts you'd want to experiment with for a release?

SD: I've wanted to do postcards, like how people used to send music during the war. I think it originated it Poland. I've got some other ideas on the go but they are top secret.

MV: how do you choose the artists to be cut into a record? is there a common theme that attracts you to certain artists?

SD: It's kind of what I'm just vibing at the time whether it's deathrock, gabba, hardcore, noise punk....

MV: You're a fantastic artist, has quarantine influenced your drawing in any way? Have you been exploring any new techniques?

SD: Thanks mate - not really, just sticking to what I know. But saying that I tried a few new things to make merch and survive, like bleaching shirts and drawing in them with sharpies... also made some two faced flip books out of some off cuts from some 7" sleeves

MV: When did you develop a love for drawing? When did you come towards your particular style?

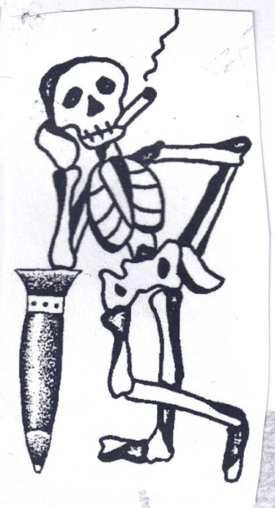
SD: I developed a live for it at an infant age . I would prefer to draw monsters as they had no real guide lines . Artists like Pushead, Nick Blinko, Squeal and Sugi were are still are my big inspirations.

MV: where you one of those kids who would always draw all over your school notebooks instead of doing work?

SD: Yeah I was actually- I recently got diagnosed with combined ADHD also, so it could explain a lot

MV: I love the drawing you did with the Oily Boys 7 inch you put out, it really captures the bands energy and emotion in a way few pieces of album art do. How did you go about capturing the bands sound with the art?

SD: There is a dark desperation that is associated with the oily boys. Hiding behind a wall of aggression it's there. The concept of the art work came from the singer - Drew. It's a combination of an Alice cooper shirt and a Lip cream album!



MV: I know you did some zines at some point, but i havet been able to find much info on them. What where some of the zines you did? Do you think youll do more at some point?

SD: In the last couple of years I did a few – here's a list.

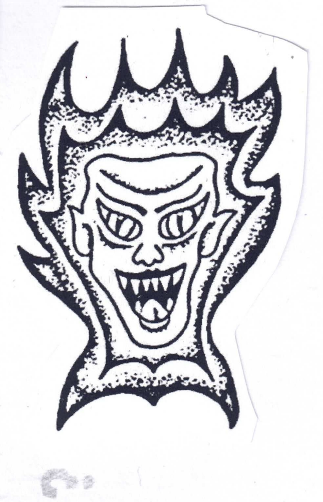
- *Strange Notes by Ritchie dagger*- An art zine and drug fucked ramblings about The Germs. Came with an arm and a print.
- *Death Wish*- An art zine based on Rozz Williams and the germs to a degree.... came with a one sided 7".
- *The Chelsea Hotel - Welcome To Hell.* A fake newsletter pamphlet for the Chelsea hotel - to coincide with my solo show with China Heights in Bali last year. Came with a matchbook and a condom.
- *The Stalin Box Set Fan Zine* - All about The Stalin, one of the greatest of all times ! Came with eye makeup, a poster, a print and a jigsaw puzzle.
- *Johnny Dole And The Scabs* - a huge zine about the scabs!! An interview with Greg Morris, also includes fliers and newspaper clippings. Came with a 7"!
- *Bootlegs of Icons Of Filth*. An art zine dedicated to icons of filth - due to come out through negative insight later this year...

MV: I saw that Johnny Dole zine! how did you get into contact with Greg Morris? and do you think there will ever be a reprint of the zine?

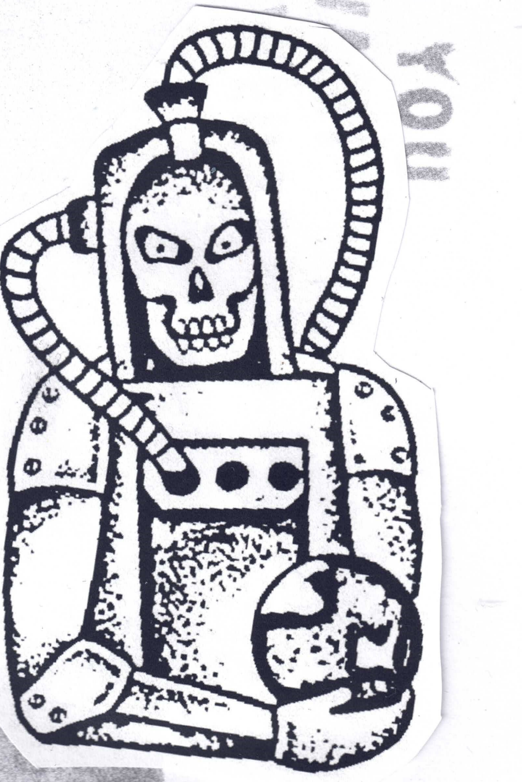
SD: I just found his page online and sent him a message. Greg was extremely helpful with information and answering my questions. I originally only made 50, then another 30 just for Lulu's. I thought someone may want to put out the 7"- give it a proper release as it was intended many years ago. I guess there is still time

MV: You're also a tattoo artist. How did you get into tattooing work?

SD: I started getting tattooed at an early age, 17. That was back in 1997 so it was kind of extreme in those days.... I was always fascinated by tattooing. The more I got tattooed the more I wanted to be involved. I used to spend every cent on it. After pestering my friend for years to teach me he caved. My boss and friend, Carl, opened a shop, taught me to tattoo and it was great! It was a wild time in tattooing. The outlaw stuff was still dominant, especially as I started in Sydney. Tattooing was also blowing up as all these reality shows were kicking off, it was a drag to be honest. People would come in with this long winded story about the treble clef they wanted behind their ear. I'm happy to do the tattoo but fuck man- I don't need the story attached haha



MV: what's been your favourite piece of work you've ever done?
SD: Probably the body of work I made last year for my solo show in Bali. The show was held at a hotel called THE SLOW. I based the work off characters that stayed at the Chelsea hotel. I constructed large A2 paintings of false newspaper obituaries for each character like Sid, Nancy, Stiv, Warhol. Etc. I also made a series of 12 portraits. We got a neon sign made that was a replica of the same hotel sign at the Chelsea. The show was great fun, I tattooed in the gallery that night too. Working off a flash sheet of designs from New York in the 70s.



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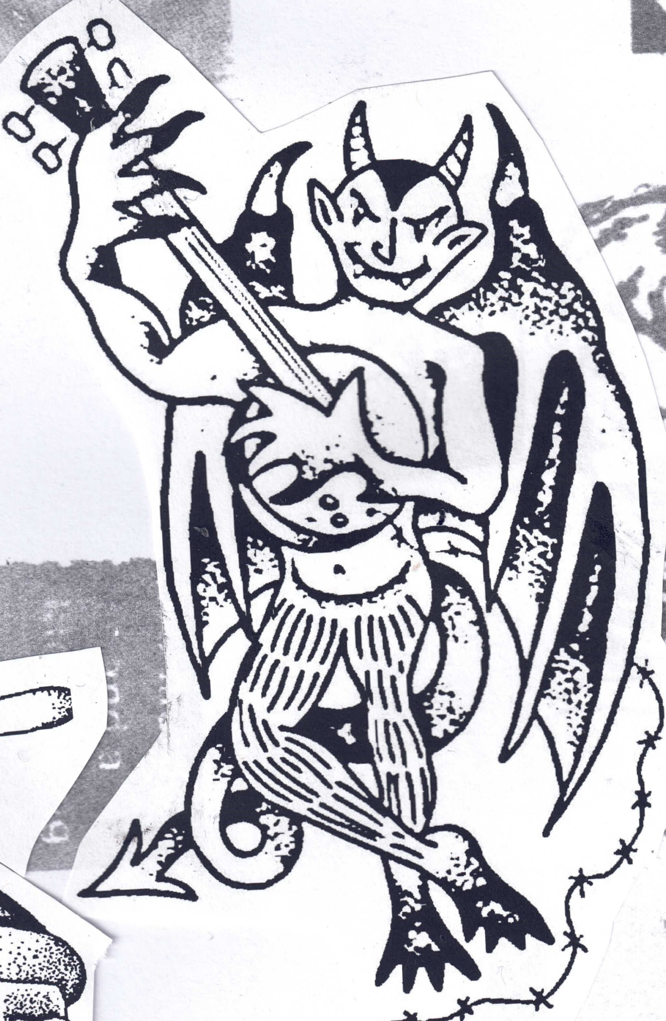
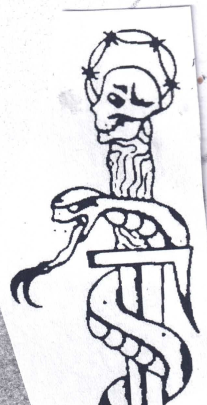
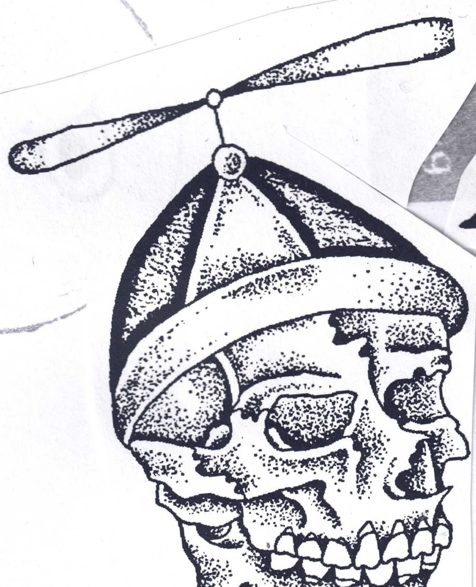
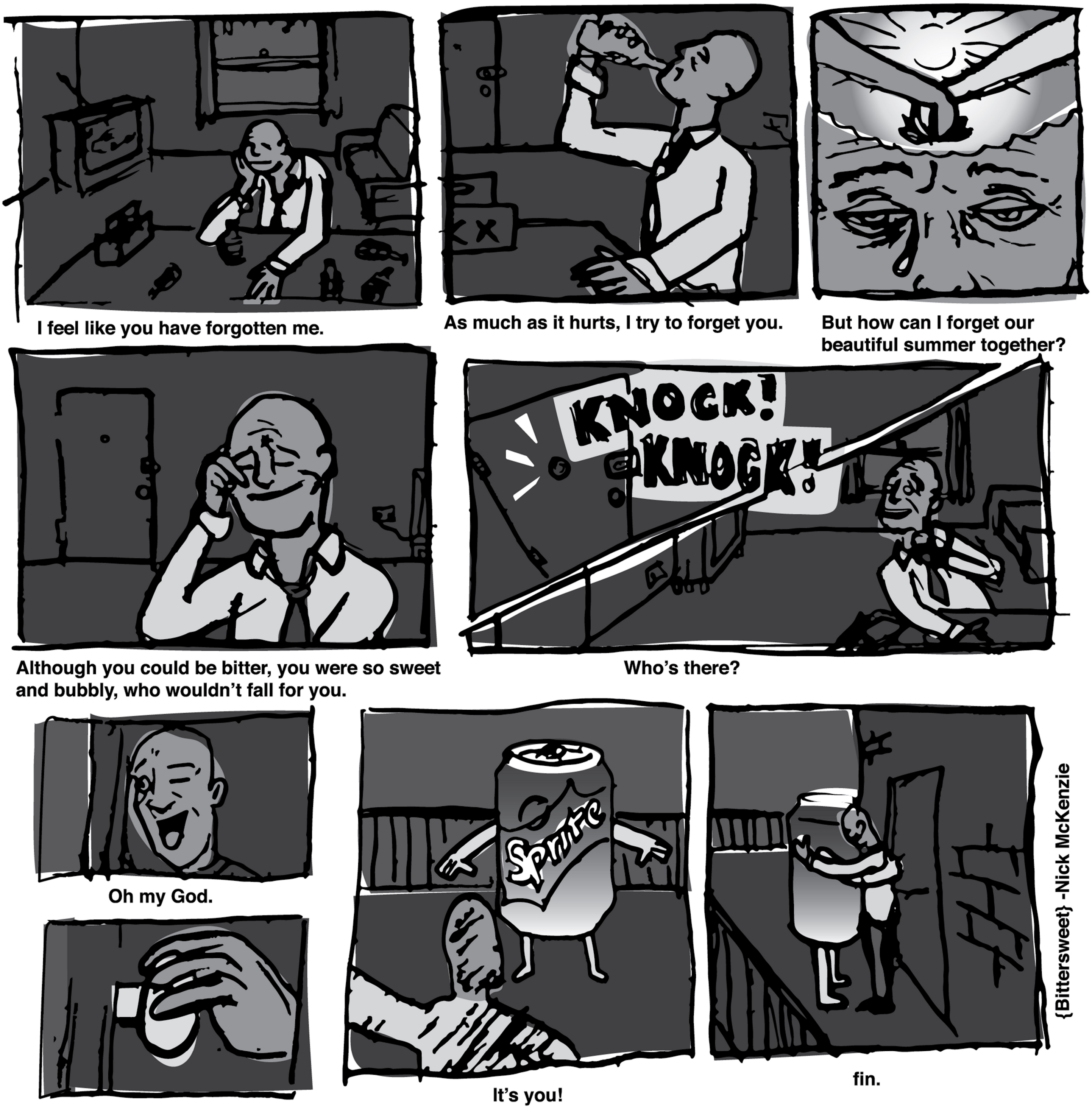
MV: finally, its the end of the day now. what can we expect from Winter Garden or Spider Death from the future?
SD: Wow it is kinda late now. Wintergarden – planned releases apart from those mentioned. Enzyme 1st Demo reissue 10 inch, Toy - maybe 10 inch, also
Spider death? Get outta iso and go back to tattooing and travelling the works with the missus. Also I'm in a new band with Stu from enzyme, swift from vampire and Stacey from Geelong! We are called "mind lock" and sound like MOBS or LSD. We have only jammed like ten times ... see what happens ...



All the designs featured here are available as tattoo designs from James at Melbourne Tattoo Company (post lockdown of course) @spiderxdeath for more info







I feel like you have forgotten me.

As much as it hurts, I try to forget you.

But how can I forget our beautiful summer together?

Although you could be bitter, you were so sweet and bubbly, who wouldn't fall for you.

Who's there?

Oh my God.

It's you!

fin.

{Bittersweet} -Nick McKenzie

TOEHEADS

What the HELL is going on in Detroit? I swear every five minutes they breed a new garage rock band and all of them rock harder than a geological site (edit: this joke sucks but im not removing it). I spoke to The Stools in Issue Four and now I introduce to you… TOEHEADS! A rag tag trio of teeth smashing garage prodigies having bang out two biting tapes and a recent split for Good Times Rock And Roll Club.

Magnetic Visions: You covered Anna (Go To Him) on your latest tape, was this a homage to the Beatles version or to the original? Are you guys Beatles fans?

Jake: The song was definitely based off of The beatles version, but Arthur Alexander's original was no joke either. I showed a demo version I recorded to Joey in the car one night after a show and the next day he was watching videos trying to learn to play the bass line the same way as Paul. Needless to say I'm a huge fan of the Beatles music.

Joey: The Beatles are the greatest band ever… God tier. Anyone who says the beatles are bad are first going to be told they're stupid and wrong, then I'm going to kill them.

Derek: The thing is, they're a huge part of the foundation of rock music that exists now. Garage rock or psych or anything really would not exist without the beatles. All The best shit came in some way from what they did. Even in their time people were trying to get a taste of what they did and make it themselves.

MV: Who are the Toeheads? What do all the members play and what's a fun fact about each of you?

Jake Toehead: Guitar, vocals.

Joey Toehead: Bass, Vocals. I smell bad.

Derek Toehead: Drums. I smell bad too, Joey usually has me beat. I can guide you in the ways of kimchi.

DETROIT ROCK CITY!!

MV: Where did the name toeheads come from? Is it somewhat of a reference to the thumb thumbs from spy kids?

Jake: Hahaha, we get this question a lot. Basically when the band was just myself and Brendan (our old drummer) I was struggling to find a name that fit. I wrote down like a thousand that all sucked, then I realized we both had blonde hair (like 'Towhead') and both kind of had thick necks that made our heads look like toes. I wrote TOEHEADS down on paper and loved how it looked. I couldn't find another band with that name, so I took it. The thumb-thumbs from spy kids are the embodiment of our final form, which we are working towards spiritually.

MV The band initially started as (largely) a solo project by Jake Toehead. Where did the desire to record those Toeheads songs come from and was the Toeheads always meant to be a band?

Jake: I really wanted to start a loud, fast band for a while, something that you can go see live and it's really fun and makes you want to MOVE. One day I was driving home and the demo version of 'Cents' by Ty Segall came on shuffle. When I got home I immediately wrote the song Mr. Fish, which I feel was kind of a breakthrough creatively. I had listened to garage and punk for so long but never felt capable of making that kind of music, then something just clicked. After that it was pretty easy to write more and more Toeheads songs, it was a good way to exercise the negative and confusing thoughts I had about life and turn them into some screams and a crunchy riff.

I guess anything that is, was meant to be, in some way. I don't know, I suppose the idea could have flopped. I'm glad we've been able to continue what we do and enjoy it.

MV: Are Toeheads a particularly lyrical band? Do the lyrics in your songs have particular meaning?

Jake: I've always been a believer in not letting lyrics get in the way of the song. I think there are times when you can say more with a single word than you can with a novel worth of clever lines. It's all relative to the moment and to what the song needs. With Toeheads specifically, I think it's a pretty even split, we've released a song like Laser Cannon that has no words and a song like Glue Factory which has an actual narrative. The goal is really to just feel like we're saying something honest and/or interesting (hopefully). The majority of our songs are written in about 10 minutes, and that is totally ideal. If they take a bunch of time and effort to write, they generally suck for us. We like to let the song write itself.

Joey: Most of my lyrics I write are pretty on the nose, about things going on in this reality or in my life. I'm not good at writing about fantasy. Jake is better at making something really good out of nothing.

MV: You recorded your most recent tape in a day before a show, did this urgency have an influence onto the tapes sound? do you want to maybe try a more methodical and slower approach?

Joey: We got the call to play the show 5 minutes after we had recorded, and the show was like a half hour after. It kind of sucked but it was a good way to cap off the day.

There wasn't a lot of urgency to the process, we we kind of just picked that day to record and did what we could. I think the speed that we recorded that many songs in a row allowed for a pretty uniform sound. I think that's the best way to record, if you're tight.. live tracking with minimal takes adds the perfect amount of slop. Brendan's uncle was in on some deal where he got a shit load of free vodka so we were just drinking screwdrivers the whole day.

Jake: The first record was a lot of blind stumbling as I didn't really know how to record or play bass and drums well. So multi-tracking that was a pretty methodical, long process, which was beneficial but not the direction I want to pursue with this band anymore. I also much prefer live tracking as we can capture a lot more energy that only comes from playing in the same room. We've recorded a lot of new stuff, mostly demos, in the last 6 months. So I'm really getting antsy to release another collection of songs, I think we've worked out some really good stuff.

MV: The Detroit garage seen at the moment is really sick, do you guys play in any other bands or have any other projects going on in Detroit?

Joey: I've played in like 11 different bands in the last year. Get in where you fit in, ya know. I consistently play with my stoner doom band The Hand and also Rastakraut.

Derek: I have a secret one off band that I'm gonna spin into something sweet soon, there's no access to it at the moment but it's called Roachweed.

Jake: I used to play drums in a band called the Pontiac Stags. I had another short lived project called Pleasantries. I also put out music under my government name.

MV: What are some other Detroit bands you like?

All: The Stools, 208, SpaceSkull, Craig Garwood Band, Timmy's organism, Sugar Tradition, Waterheads, Zilched, Surfer James, The Fluids, Prude Boys, Girl Fight, The Beauticians, Werewolf Jones. There's a lot of talent in the Detroit scene right now, it's not hard to find a good show on any given evening.

ROCK

&

ROLL

BABY

PHOTO BY OLIVER WONFOR

MV: From videos online you guys are absolutely sick live, whats been the best and worse gig you have ever played?

Jake: All shows we're able to get through without gear failure or getting injured are pretty good. One show we played three songs because by song four the snare was upside down and broken and my guitar was completely fucked. That was one of my least favorite. I launched that guitar. Honestly some of the best shows are usually those where you play somewhere that no one knows you. If you can win over that crowd, it feels pretty good. Playing with out of town bands you dig is a trip too, we played a show with the Cowboys (Indiana) and a show with the Shivas (Portland) right before COVID, both those bands were really cool people.

Joey: There have been a few bad shows, but in reality they are just shows we didn't finish thanks to drinking or something fucking stupid. We played a show where someone reported us to the police and said we were planning something fucked up. The dude had apparently been up for like three days and was off his meds, which is unfortunate. We just threw pizza and harassed college kids outside bars. Pretty stupid to wake up and hear that the cops might be looking for you.

All: Fuck cops hahahaha.

MV: When you payed at the belmont house to say farewell to your drummer a mysterious man was on stage with bongos, where you aware of this mans identity?

Jake: That was Drew, he's Joey's roommate. We've dubbed him the infamous fourth Toehead. Sometimes he'll show up to shows, we fill him with drinks and then he plays tambourine while we knock him around like a beachball. It usually ends with Joey and him wrestling on stage.

MV: If you could be sponsored by any company who would you want to be sponsored by?

All: That's a tough one... Maybe something huge like amazon or microsoft, just so we can be a PR nightmare for them. Do something that would absolutely just tank their stock price. Get a chance to meet their billionaire CEO and beat the shit out of him. Yeah that might be cool.

MV: You just released your first song on vinyl after a couple of cassettes for the good times rock and roll club, was going from tape to vinyl a scary experience? Are you going to do more stuff on vinyl?

Joey: It wasn't scary, it was more exciting than anything. It was like my biggest goal to get on vinyl. The whole time we were just dumb stoked, hearing it back for the first time was so sweet.

Jake: I was just freaked out initially because we had no new music recorded and I was just terrified of fucking it up by waiting too long to give them something. Justin was really cool and patient though. But yes the goal is to do as much vinyl as we are able to... so ya know if you're reading this and have the means... drop us a line.

MV: Are you guys skaters? And if so does it inform your music in any way?

Jake: Derek is the only one who really skates at this point, I dabble still and have a few tricks. But I spend most of the time eating shit when I skate now.

Derek: I've been skating consistently since I was like 8 years old and it does not look like it. I finally understand why old men skate the way they do.

Jake: It's definitely influenced our music by way of how much we play THPS. Those soundtracks were my intro to punk music in like 3rd grade, then my mom heard some stupid Papa Roach song and gave the game to my uncle.

We have a bunch of the games at the practice space that we get into every time. Joey kind of waxes ass at it.

Derek: Once you've heard the dead kennedys 'police truck' guitar line, you're just like I NEED MORE OF THIS.

Truly the best thing about the music scene and skate scene is they are connected by how you can just bring out the freak factor and be yourself. Not like that square cut football bullshit.

Joey: We've played a few skate shows, skaters seem to dig our music.

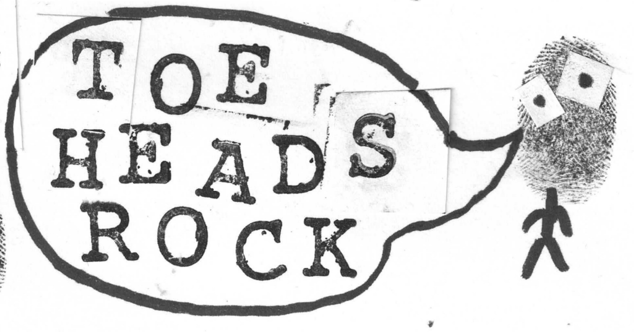
Jake: Joey's ollie is actually improving a lot.

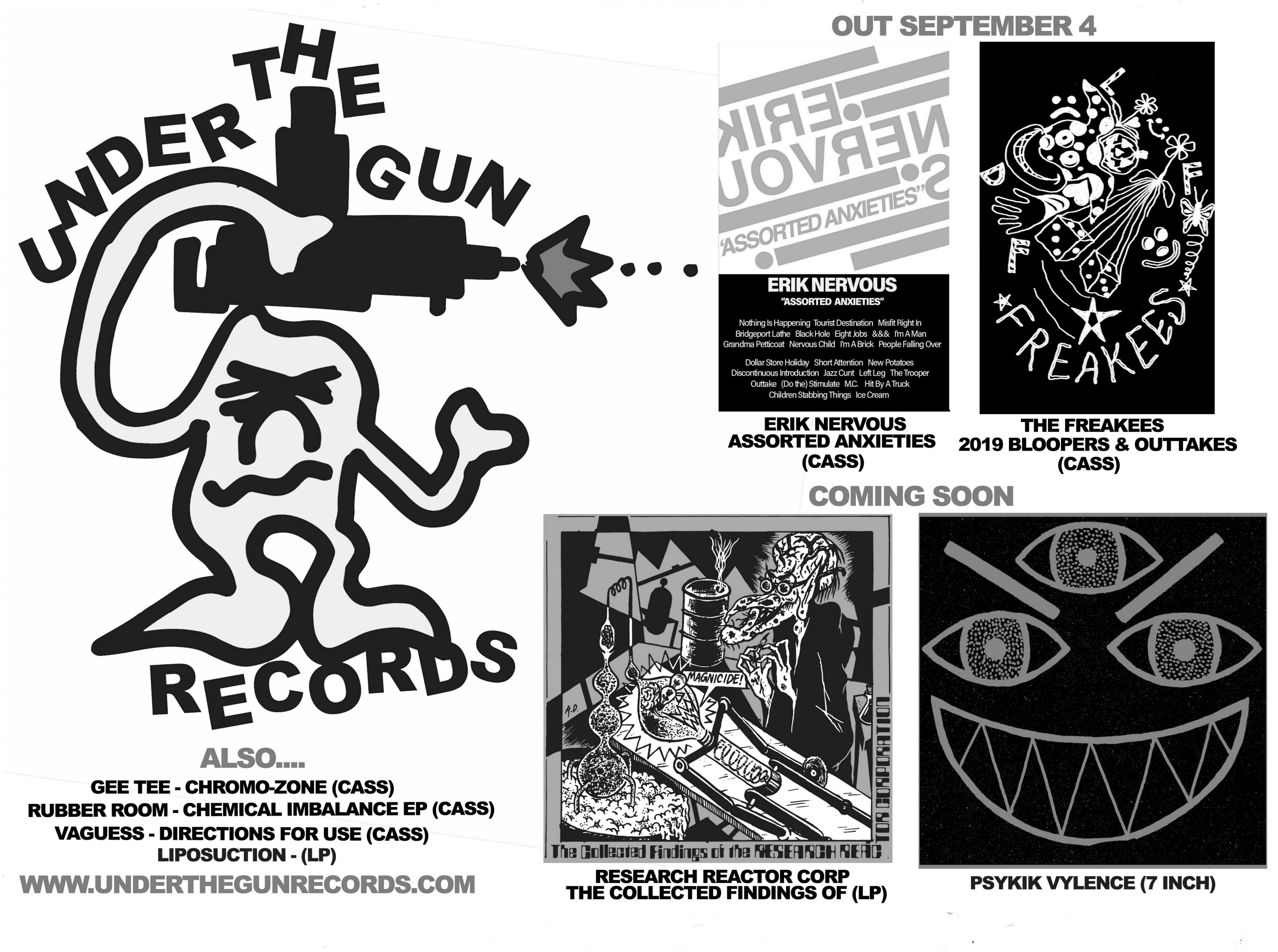
MV: How can people live their lives more like Toeheads?

All: Encourage violence towards the sound guy. Eat more curry and cream chop. If faced with an important life decision, make the stupid choice. Accidentally drink too much and too frequently. Truth be told we're not the best people to model your life off of. Oh also "respect the fucking space dude" (and everyone in it)

MV: What do Toeheads want to do next? Where do you guys see yourself in five years?

All: The state of society (especially in the US), makes the future seem pretty fucking bleak right now. I suppose it's important to try and keep a shred of hope that things will get better though. Hopefully in five years we're playing big tours, eating whole chickens on a beach, hurling horses over cliffs. We wanna play a show in every state, fuck it every country too. Right now we just wanna write more songs, hopefully play some more shows soon. We're livin the dream baby.

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VINTAGE CROP

If Wire where born in Geelong and where raised by a consumer sheik dad and a robotic mum and where then handed instruments you'd probably get something like Vintage Crop. A band that just keeps getting better and better with each release, continuously stepping forward up whatever company ladder you want to compare Melbourne music too

MV: When i was doing research for this interview i kept coming up with information about the 1993 racing horse that won the melbourne cup. Did you take the name from this horse or is it from another source?

Jack: Yep, it's from the horse. I read it when I was 15 and thought it sounded cool. We almost changed it once but I liked the idea of keeping it. What's in a name really? I'd rather worry more about the music than the name, as long as it's not stupid or offensive I feel like people don't really care anyway.

MV: I'm gonna steal a concept from your zine, what are the five most important albums to Vintage Crop?

Jack: Well, I feel like everyone in the band has their own five most important albums. Mine are:
Rush To Relax - ECSR
Tally All The Things You Broke - Parquet Courts
Original Pirate Material - The Streets
Band Of The Future - Ausmuteants
Favourite Worst Nightmare - Arctic Monkeys

MV: Thats really interesting that you mentioned Arctic Monkeys because I always felt like there where some similarities between you guys, what are your opinions on their most recent stuff?

Jack: I don't mind the latest album, when it works it's great but I feel like they might have stretched it a little thin. I read that it was originally an Alex Turner solo project, you could cull that album down into 5 great songs and then build the rest of the album as a band and it would have been a lot stronger, in my opinion.

MV: How did Vintage Crop begin? Where you in any bands before then?

Jack: Vintage Crop officially started when I was 15 in high school, I used to record really bad pop songs drenched in reverb and upload them to Soundcloud. The band REALLY started when I was 20 and asked the rest of the guys to join the band, I felt like the songwriting immediately improved because I had 3 other people who were impacted by the band and the way we sounded. Best thing I ever did. I've played around in a few other projects since, but none beforehand.

MV: So your songwriting is somewhat dependent on others? Is that the same with your other bands?

Jack: I wouldn't say it's necessarily dependent upon others, I just feel that when your songwriting is representing more than just yourself then you need to be thoughtful & work harder at a more polished product. It's also a great freedom to have people around you who are talented and share a similar vision, because the songs naturally become a group effort anyway. I like to imagine the songs I write are cereal and the band around me pour the milk, whether that be VC or Dragnet.

MV: The band are pretty heavily associated with geelong and the scene that formed around there in the 2010s. Do you feel like being around this scene influenced how the band came together?

Jack: Absolutely. A huge step for the band was seeing the cool local scene in Geelong. I feel like it helped in showing us what was possible for bands in the same position as us, prior to that I also didn't really understand how much of a community local music was. We have made so many great friends through the little Geelong scene.

* Good Fourm
* Good POSTURE
* Nice Body
* Nice Fourm

WE SERVE TO SERVE AGAIN
WE SERVE TO SERVE AGAIN
DAIRY

PHOTO BY CHELSEA SIENNA

7mm A4

MV: When thinking about the first vintage crop album, it feels a lot more loose in terms of songwriting and the performance, was there a purposeful shift into a more rigid sound or was this a natural progression?

Jack: I honestly feel like we just got better at our instruments. It was a combination of that, and really finding what we want to do with our music. There's traces of where we ended up going on there, the faster tracks like Grave Robber & the jammy riff-heavy tracks like Headache, I like to think we just executed those ideas a lot stronger on later releases.

MV: Vintage Crop just released Serve To Serve Again and its fantastic! Where did the title come from?

Jack: Thanks so much! The album title came from Piedimonte's supermarket in Fitzroy, we saw it as we were walking around to find some dinner before a show we played at The Pinnacle. We saw it and we just laughed at the little slogan "We Serve To Serve Again" but it stuck in the back of our heads and it ended up fitting perfectly with the themes within the album

MV: Was there a bit of anxiety releasing the album in a pandemic time?

Jack: Honestly, not really. It's more of an inconvenience than anxiety-inducing, it feels almost a little safer because it seems like people are more invested in new music because they're missing live shows so much. I feel there's potentially more opportunity at the moment and we were just lucky enough to have recorded the album just before lockdown. We are shattered that we can't play shows around the release though.

MV: I think my favourite track on the album is The North, how did that song come together? And where did the idea to rework it into a more electronic song come from?

Jack: The North started with the main riff a few years ago, it was such an uneven and wonky riff I just loved it straight away. It just took us a bit of time to flesh it out into a full song. It reached its final form in a demo I did over the course of a month or so, once I took it to the band it was history. The rework idea was just something fun that turned out better than I expected. It's also kind of like how old CD singles used to have remixes and instrumentals, this is sort of an homage to that.

MV: I have a ton of CDs with that sorta stuff! I noticed you did some other electronicy stuff for the expanded All Rise For Dragnet reissue. This album has a lot more synth than any previous crop album, is this something the band wants to incorporate more?

Jack: I originally bought a little synth for the hell of it, I had just always wanted to play around with one. There's a few songs of ours that have keyboard parts too so I thought I could maybe try do those at our shows, then after bringing it to practice it just found it's way onto the new songs we were writing. It's not a conscious decision, we don't want people to start calling us a synth punk band.

MV: You recorded the album with Mikey Young in Frankston, how was it recording with such an important figure in melbourne music? Was there any nerves around working with him?

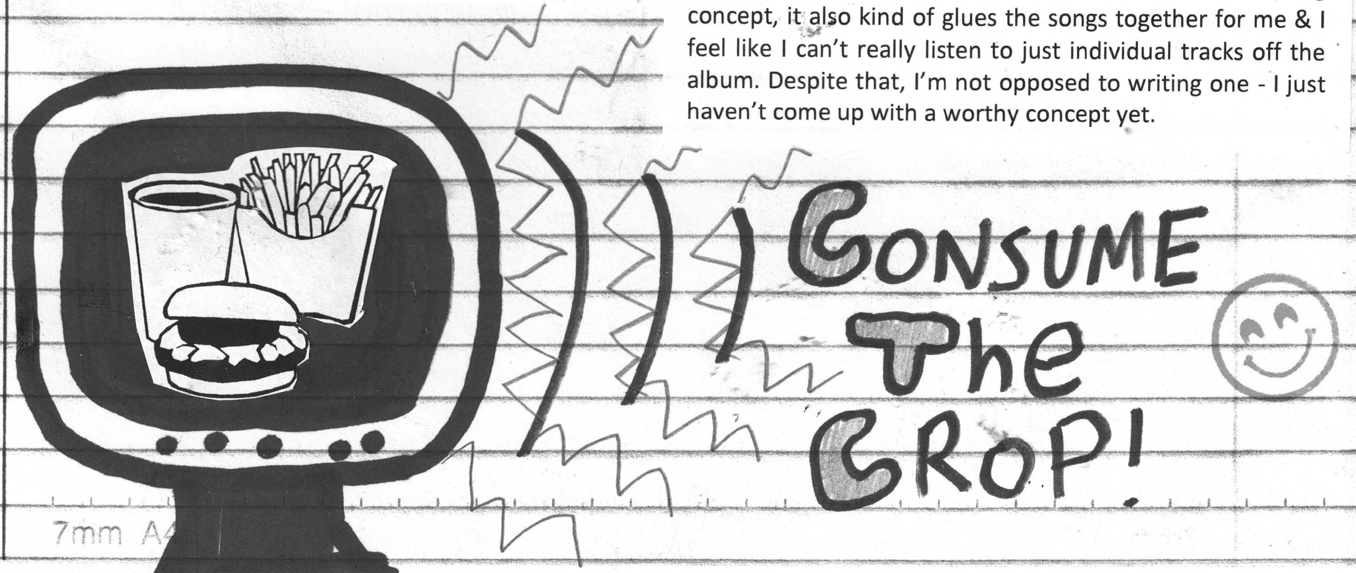
Jack: It was cool, he's a nice fella. We set up the night before and then came in hot the next day. We recorded all the instruments, then all of us went to the Frankston food court and got some lunch together, I got a nice wrap & then Mikey directed us back to the studio and we finished off the record. There weren't really any nerves, we'd all met him a few times at gigs and stuff so it was pretty relaxed.

MV: Vintage Crop write a lot about more corporate themes, what makes writing stuff in a more corporate and mundane sense appealing to you?

Jack: Well to be honest, the Company Man 7-inch was based around me hating my job and I made up a kind of allegorical story around it so that it was a bit more exciting. I think it's about growing up and I reckon that theme pops up often for a lot of people, everyone interprets it differently though. For me, growing up is getting a job and stabilising your life, which falls into the "corporate life" section of the mood board. I wonder if other songwriters are writing about growing up too, but their interpretation falls into a different section of the mood board you know? I mean, growing up one of the main crossovers for a vast majority of humans, alongside the big ones like love & regret; so it makes sense for people to write about it. We're always growing and changing.

MV: Have you ever considered writing a concept album? Especially after how well Company Man turned out

Jack: Company Man was originally going to be a full album, but I think we all grew to dislike the idea. It kind of feels a bit like a gimmick after 4 songs unless you have a really big concept, it also kind of glues the songs together for me & I feel like I can't really listen to just individual tracks off the album. Despite that, I'm not opposed to writing one - I just haven't come up with a worthy concept yet.



MV: Whats your favourite Vintage Crop song youve done so far? Do you think the band has written their magnum opus or is there room to grow?

Jack: My favourite song is TV Organs, I still regret that we didn't open the album with it. Every song we write is our magnum opus, we just released 12 magnum opuses and they won't be the last.

MV: Vintage Crop toured Europe last year, how was the experience? What where some of the best bands you saw?

Jack: Our European tour was an absolute strut, we had the best time. It was stressful, tiring, funny, everything we could've wanted. Some of the best groups we played with were Cry, URSA, Cagette, King Khan's Louder Than Death & Unschooling.

MV: Do you think Vintage Crop will ever go to the US?

Jack: Yeah we've had a few people trying to get us over there over the last couple of years, it's just never worked for us. I'm pretty sure we'll get there in the next couple of years, I was hoping for 2021 but it might have to be a bit later than that now though.

MV: You run a record label called Weather Vane records and you've really amped it up massively in 2020, why did you choose to boot up the label again?

Jack: I did 14 releases in the first 2 years and I just kind of got sick of it. I also started working full time and the label just kind of fell by the wayside. Now I've got it all figured out, so the label is back online.

MV: What records are coming out on Weather Vane records in the coming months?

Jack: Just dropped a new Floaties 7-inch, got tapes from Cry & Basic Shapes coming. Both of those bands are friends we made on our European tour and I'm so happy to be releasing their albums! Also a CD from The White Flower Society and a little surprise tape which I'm hoping to announce very soon.

MV: You just started up a magazine, tell me a bit about it

Jack: It's called Streetview and I describe it as a mail-order music mag. It's just interviews and write ups about local music but it's a physical mag only. You have to sign up via the Streetview email address (streetviewmag@gmail.com) with your postal address and every issue of the mag is posted to you for free. Each issue comes with 2 A5 photo prints of local artists from a curated local photographer. So far we've had Mitch Pink & Chelsea King offer their work with the first two issues. Issue 3's photographer will be Ben Forde and his pics are so, so good!

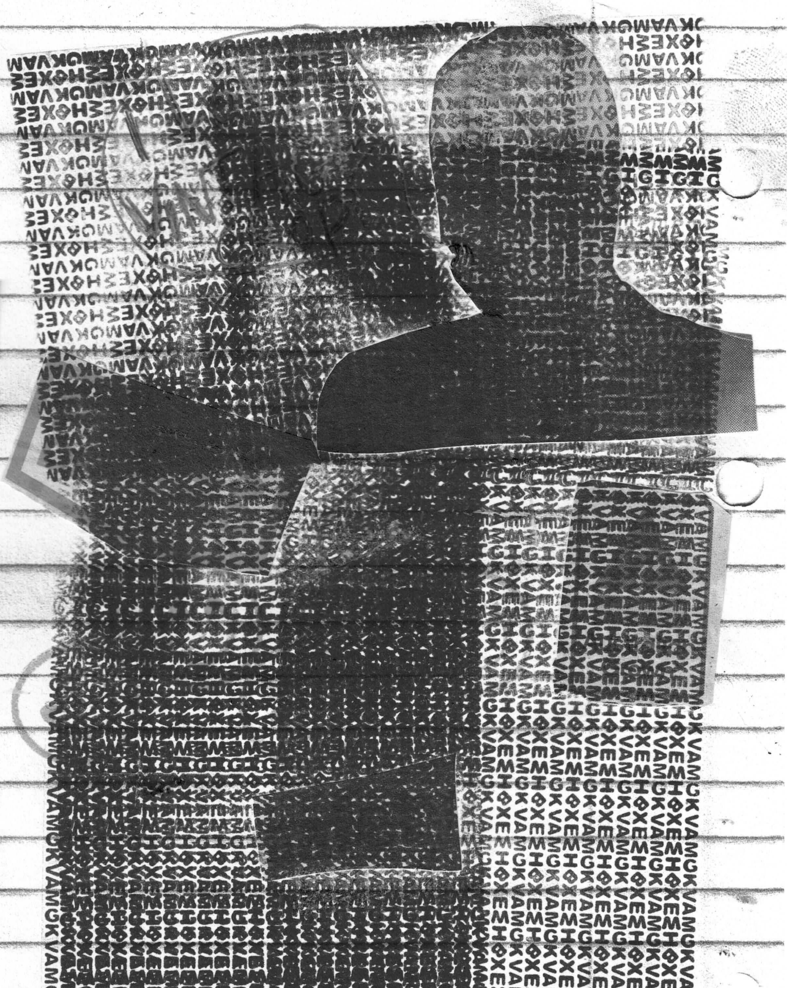
MV: It seems like you tend to name your other projects after vintage crop songs (Weather Vane, Street View). Why do you do this? Is it to create a sense of a brand

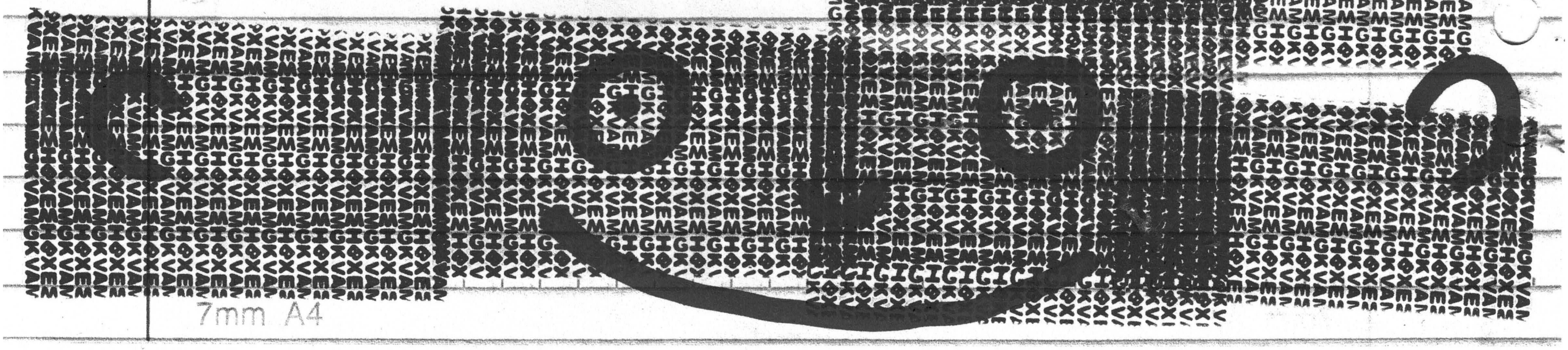
Jack: I wanted them to feel seperate, I sort of thought people probably wouldn't even really connect the names and if they did then they'd probably just giggle at the fact that it's after my own songs. I have a few other things coming down the pipeline that aren't named after my own songs. I wanted to change the name of the label, but again it's the same thing as the band name - what's really in a name. Streetview just really fitted the idea of the mag and when I was trying to think of other names I just kept coming back to it.

MV: What else can you see Vintage Crop doing in the future? Is a tour in sights?

Jack: There will hopefully be one more album & definitely some touring. We missed out on our second Euro tour this year, so we'll make that up when we can. Definitely a couple of shows around Australia and hopefully the US soon.

Serve To Serve Again is out on Anti Fade Records right now, if you haven't got it by now I think there's 30 copies left so





www.Rhysics.com

On a Thursday night after my third or so show at Roofest I saw a fringed man walk on stage with a Modelo guitar who was singing songs of insecurity and love hidden behind being a dad, school tomorrow lead to an early leave but quick dives through bandcamp and various social media posts let me experience all that Rhys. Rhysics is an enduring and completely lovable Power Pop band backed by one of the most lovable idiots I've ever met. I like them a lot ok?

Rhysics: Oh God I'm terrified

Magnetic Visions: Why are you terrified?
Rhys: Well, because I know youre going to try and get me you're going to try and do a gotcha moment. And I didn't know it was being recorded

MV: I don't think I have any gotcha moments ready
Rhys: Well that's even more disappointing, I wanna get got! Come on try and get me!

MV: Well do you want me to make up something about you? Like you where seen in a cab with Dolly Parton Last night?
Rhys: She's outside of my 5km radius and I would not break the law like that. That's slander. See this is it! You're committing slander right now, this is awesome!

MV: Alright lets get this started, do you agree with the statement Musicians Are Cowards?
Rhys: Yes I do

MV: Why So?
Rhys: Well thing is, I'm a musicians and I'm a massive cowards and I can only assume everyone else arrived to music the same way as me and the way I arrived at it was I was too afraid to do any real artistic form and guitar was very easy to learn on YouTube. Actually that's not true, some musicians are very brave, lets start again. I forget there where some good musicians

Thats Rhys

MV: Well what are some good musicians?
Rhys: Shrimpwich are awesome, Cable Ties are awesome, Dumb Punts are awesome. Those are all the freakin most awesomest bands. And you know what, maybe ill say not all musicians are cowards but I certainly am a cowardly musicians

MV: For those who are just tuning in, who are you Rhys and what is the study of Rhysics?
Rhys: I am Rhys, My Name is Rhys and a couple of years ago I decided to start a rock and roll band called Rhyics because I thought it was a good pun on my name to rhyme it with physics. Now the whole band is just terrible and for some reason its gotten way out of hand and I don't know what to do and its spiralling out of control. Just watching that collapse of my life and creative process, that's the study of Rhysics

MV: How did you get started in music? At what point did you decide to make the mistake to become a musician?
Rhys: Biggest mistake of my life was probably when I decided to start making music and when I dropped out of high school which happened at parallel times. I cant say how much each was influenced by the other but I do know as soon as I got kicked out of high school I decided to learn guitar. My choices where between spending all my savings on a car or all my savings on recording equipment and at the time I was hanging out with friends who would go out to Laverton Skids with the boys and the other half of my life was hanging out with musicians. And I chose the music side of things, it was 50/50 and I decided music instead of skids. So massive mistake, I could've been the best skids driver in Laverton right now but instead I'm a mediocre rock star in the west of Melbourne

MV: How much of dropping out of school and doing music was influenced by that time you shoved shit down your shower drain?
Rhys: I did not shove shit down my shower drain, that is slanderous. What happened was, and this is a true story and you know I didn't do it. My friend stayed for the night and he pooped in the shower and I wasn't meant to have a friend over so I had to tell my dad I pooped in my shower even though it was my friend that pooped in the shower. And you know that and I want it on the record now that its been five years that I DID NOT POOP IN THE SHOWER. And no it had no influence on me starting music or dropping out of school they where independent and equally troublesome issues in my life

MV: What was the first band that you started?

Rhys: The first proper band I would say was Woo Hoo which had me on guitar and singing and then a guy I met on facebook called Kyle and Lucy from Hexdebt playing drums and it was awesome. I didn't know how to play guitar yet but I knew bar chords and you know, you join enough bar chords together and you've got a song and you can make them kinda sound good by ripping off 60s surf bands. I did that, got some shows, turns out its so much fun and you get free drinks at rock shows. And ive been addicted to playing rock and roll.

MV: How would you commercially market Rhysics to a boardroom?

Rhys: Well first of all, I would say that im basically trying to rip off fall out boy and the beach boys, so its basically a combination of those two very successful things and that's how to get corporate interest involved, you just say "hey look at me im ripping of these cool things" and then they'll be like "woah yea give the lad money". The second point I would make is I have clear potential to be the sex icon of this generation. And so ill be rich as frick and famous basically, that's the future. You better watch out

MV: What are you ethics when it comes to songwriting? Are there any other songwritiers that inspired your songwriting ethic?

Rhys: Hmm, I really love lyrics that are extremely specific but at the same time extremely vague which I know is a really strange thing but I think Johnathan Richman and Adam Green do that very well where they'll sing about things extremely specific to circumstance and are clearly very personal to themselves but also extremely relatable because of how encrypted it is within jokes and weird lyrics, and I really like that ethos. I like writing things that are extremely personal but also complete fucking party nonsense that you can sing along to and be like "oh this is a fuckin dumb song!" and ill be like "yea it's a frickin dumb song but jokes on you im getting a therapeutic experience out of singing this on stage"

MV: So you sort of use comedy to relate to your pain?

Rhys: Exactly

MV: How did you get Amy Taylor of Amyl And The Sniffers on your first album?

Rhys: Ive known Amy for ages, Amy and Bryce and Declan and Cal where some of the first people I met in the rock and roll scene because we were just at the same shows all the time and we where like "ok we gotta introduce ourselves to each other". There was a week where I went to four shows in a week and we where all at the same exact shows, and so we where just like "ok we need to know each other" "hello im Rhys" "hello im Amy" "hello im Bryce" ect you know how meeting people goes. Eventually we became good friends, and Amy would just freestyle rap all the fucken time, every time Amy got drunk she would start beatboxing and start joke freestyle rapping and I thought it was really good (laughs) so I was like "cool, ill make the closest thing to a hip hop beat thing I can do" which at the time was extremely not hip hop and extremely bad production wise. But I just wanted to do a dumb little song where I sang about having a small dick and doing dumb shit and Amy was amazing on it, she knocked it out of the park. And as far as I'm aware that's the first instance of her singing that was ever released

MV: Every Rhysics release feels like an evolution of your sound, like a conscious snapshot. Is this a purposeful decisions?

Rhys: No not at all, I just like making stuff for me, and that evolves. The sound I get out of my amp changes because my ears change and my taste changes and the sound I get out of my voice has changed a lot I think too through practising and using proper mics that aren't just Sing Star microphones. Genrewise there's no deliberate push for any genre, its more just what me and the rest of the band like listening to and like playing at the time. That's the only rule, its if we like it

PHOTOS BY JAKE BROWN

MV: What is the best song on each one of your releases in your opinion?

Rhys: First release Casionova has gotta be it, it's the launching pad of this whole enterprise. Second release is Tired/Wired I reckon is my favourite but I like all of that EP sometimes, then sometimes I hate it all but Tired/Wired is probably the favourite off all of there. Off Cute Rhymes its probably Gaze which is a Culte song but I produced all of it, I did all the recording and production for that song. It was an interesting experiment for me, id never done that type of electronic, wishy washy, reverby production, its clearly not amazing but you can hear I'm getting a grasp of it. Off Idiot Rock I think my favourite song is Domino, that's my favourite song to play off that EP still. I'm very proud of the lyrics in that songs and its only 1:30 long and that's how long it should be. Off Road To Rhyscovery I think its Better is my favourite song off that, its got the weirdest chords I've ever written with, Id learned a bunch of new chords and jazz things while I was in hospital and that song is kind of the accumulation of learning that crap. Still very much a pop song its not groundbreaking but im proud of it. And off the upcoming album, I don't know, I like them all. I like every single song off the album and that's what makes me exited about it.

MV: How long do you think youll keep that enthusiasm for those songs?

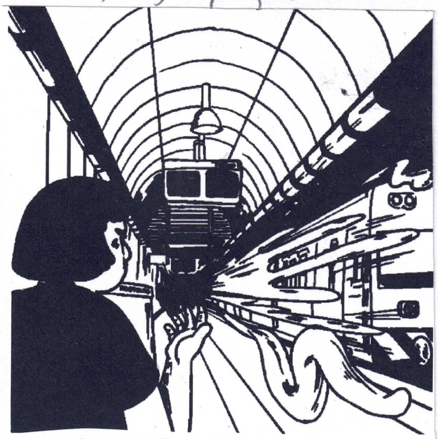
Rhys: Hopefully forever, but that's not really how it works. But hopefully forever

MV: In the video for Shelf you're spotted in an alleyway playing guitar to no one, is this a common occurrence

Rhys: Yea that was actually security footage from my neighbours back porch. I was in a Fugue State at the time and it was only after I saw the footage I was like "hey I can market that" so I put it on the internet and now im a millionaire

MV: You're releasing a song soon called In My Room, tell me a bit about it

Rhys: I wrote it a long time ago about when I had a knee reconstruction and I was in hospital for 3 months then I was in a wheelchair for about 3 months and then I was on crutches unable to go anywhere without a wheelchair for about three months so all up about nine to ten months being trapped in my room essentially. And yea its about that, its about trying to get better, its about missing your friends and its about wondering why its so hard to motivate yourself, to improve when you're stuck inside. And I think it's a not untimely release



MV: I was just about to say it seems like you'd written a song like that recently but its surprising to think you'd written that so long ago

Rhys: Yea probably about a year ago, its amazing how difficult it is to motivate yourself when you're just on your own and I guess it becomes very easy to become addicted to isolation as well. And that's kinda what the songs about too

MV: This is the second single off the album, when is the full album coming out?

Rhys: I don't know man, I just want to release every song first im releasing one song at a time and then seeing what happens. The album will be out when it is out

MV: Come on man you know how long ive been telling you too release it, just drop it!

Rhys: I cant because the problem is we cant finish a lot of the production while me and Nolan aren't able to hang out. Nolans the guitarist in the band and he's the main producer and mixer and genius of the recording, and while we cant hang out and work on it together everything is really really really slow. Were about 95% done but I don't want to release and unfinished album that I care about this much

MV: On July 19th you tweeted on your twitter "hey idiot! Suck my wuck!" which you later apologized for, what was the cause for this burst of anger?

Rhys: I was mad at the world, in a sentence I was mad at the world. And also I wanted to make the word Wuck a new swear word because I like saying it. Suck My Wuck is a really fun thing to say and I really recommend everybody says Suck My Wuck because its really fun to say and also makes you feel better about your life because, its not a real word so you're not actually hurting anyone's feelings but also it feels like you're really hurting someone's feelings and that's the best place to be in terms of, you know, the toxic part of your brain an outlet

MV: (Prolonged Ummm) what was I thinking, sorry Rhys im being an idiot

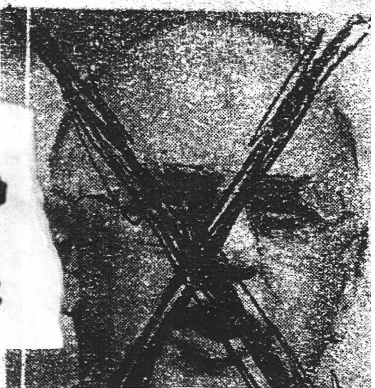
Rhys: I understand sir, these things happen. Ive spoken to plenty of idiots In my time

MV: (Frustrated Laugh) Finally, what can we foresee in the future for Rhysics?

Rhys: Um, well I don't know what we can expect from the future of the world to be honest. All I know is I'm releasing songs again and that's my whole game plan right now is to try and release songs and motivate myself to release songs and write and record songs. Because that's what I like to do. The only things I like to do really is make songs, play shows, eat hot chip and lie

LISTEN
TO
RHYSICS!

SURF OR DIE



Punk has a way of Leeching its way into every corner of the world. Fast riffs and grimy production transcends language and cultural barriers, angry songs with 3-5 chords are appealing to every unhappy teenager or bored adult with some drums and a guitar collecting dust upstairs even if the cost of importing records is astronomical meaning the best sounds tend to be confined by boarders

Surf Or Die where a South African punk band formed in Durban during Apartheid when racism was a government policy in its purest form and white supremacy was the norm. the punk scene was discriminated and hated, fanzines where covered in lampoons of the prevalent nazi culture present all of which sadly still rings true today. Venues, shows and bands where incredibly scarce with there being few venues and fewer hardcore bands wanting to play them instead being filled with many a slayer clone, bands would split up at a moments notice with little warning and those who would stay around long enough to play shows where rarely able to put out a proper release. Split Lps where common at this time as splitting the cost of doing an LP was a lot more economically sound for the labels and bands than funding a 7 inch or an LP. Surf Or Die have three of these split LPs, two with other S.A. bands Hoboken and Tribes Of The Second Sun and one with Holland hardcore outfit Eitilop Pots

I spent a long time at this point attempting to research and tell the story of SOD in my own words, but I got extremely lucky. The main guitarist of the band (Brett Rattray) moved to Australia in Late 1989 bringing over a few SOD records AND (most importantly for this) a bunch of South African Fanzines. These where distributed around Melbourne in the early 90s and where picked up by various a collector and enthusiast, one of them being Peter Lampin from Bill Shankly and the BOSMC and Happy Trails grabbed a selection of these from Brett, he posted a section online about Fight Or Die (another SA hardcore band) which peaked my interest enough to ask for some scans. What I did not expect was for him to gift me all of his SA fanzines as a way of passing on their legacy. An endless gratitude goes towards Peter for giving me these zines, I cannot express into words how much it means to own these incredible documents of a long gone scene, I'm working through scanning and bootlegging these for future preservation and distribution. But for now, heres an interview done by Daniel for No Goan with Brett Rattray in 1989 just before he left for Australia.

ORIGINALLY FROM NO GOAN: ***Well, Surf Or Die have split due to the leaving of its band members overseas. Gorgan has gone back to Sweden on the 17th of July, Johnny is leaving for Sweden (I think) in the beginning of Augusy and Brett leaves for Australia before December. I therefore asked Brett to do an interview on behalf of S.O.S. as a "going away interview". Thanx a million Brett.***

S.O.D. Where recently as follows:

- ***Goran – Vocals***
- ***Brett – Lead Guitar***
- ***Johnny – Bass Guitar***
- ***Hans – Drums***

NG: Tell us a little of S.O.D.'s history please

BR: First formed in June 1986 when Goran came out to Durban for his first time. The line up was Goran on vocals, John HC on drums, Paddy Vacant (from Power Age) on bass and myself on guitar. We did two shows in the short time that Goran was here and the second show which was in Margate with Stiff Fix was recorded and released on the Power Noize tape 'This Is South Africa'. When Goran returned in late '87 the lineup changed with Julian joining on bass and Steve on drums – both these dudes were from Screaming Foetus. With this line up we recorded 8 songs of which 6 where put out on the 'Rockin In Durban' 7" EP. All the songs were released on the last ever PN tape titled 'The Durban Compilation' – a very limited release of only 20 copies. When Goran returned in late '89 we were ready as all our previous bands had folded – the line up remained the same and we did a lot of shows and recorded the split album with Hollands Eitilon Pots. Our last show in June '89, days before Goran left, was recorded and Deon Miller drummed and as Steve had quit the band the night before the show. This recording was released in April this year as a split album with Hoboken. This time around the band has been slow. Goran arrived in January & we had only done two shows. The line up changed once again as Johnny moved in on bass (ex Hoboken) and Hans Sievers (ex -Screaming Foetus) on drums. We've worked real hard on new material and record in June for a split albums with Tribes Of The Second Sun which will be released in Australia. This is the end of Surf Or Die as three of us are leaving the country soon.

NG: What are S.O.D.'s greatest moments?

BR: I think the greatest moments are playing shows. The Village Green show earlier this year was real rockin! Also to record and get a good sound in the studio. Our last recording for the new LP went real well and we got a real powerful sound. This will be a good record

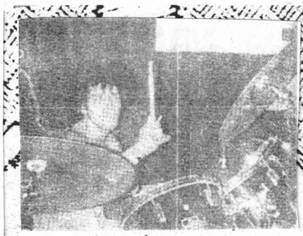
PHOTOS BY UNKNOWN (FOUND IN NO GOAN)

NG: Have you had any problems with the band?

BR: Yes, great problems with members letting us down – like quitting the band right before a show. We got kicked out our rehearse studio in March and we battled for 2 months to get a new studio which set us back a real lot – especially for show. Also there's never enough beer at our practices

NG: Who are your influences?

BR: State Of Alert from the USA. This band was great & we've covered a couple of their songs, actually it became a tradition to do a SOA song on each record release. You pick up a lot of shit in a band, but when it comes to doing a show it makes everything so worthwhile. It keeps us going for sure



NG: What is the message you are trying to get across, and do you think there has been a sufficient response?

BR: We never tried to put out any message, just have fun and do a bano. Anyone can play in a band & it's a lot of fun. Goran & myself didn't want to sing any politics cos we had both been in political gangs bands singing about real serious shit and we wanted to do something totally different. Lately we did pen some political numbers cos there is so much nonsense going down right now in this country and it bothers us. Out shows have been real good. Great response from the Durban kids, it makes everything so worth while

NG: All your friends know that Brett, Johnny, Goran and Julian are going overseas, do you guys think you'll be back? When? Do you have any advice to anyone you's go?

BR: No I don't think the guys will return. I will come back around March next year but not to do a band – just a short visit. Some advice? Yes, form bands!! We need bands in Durban and now with Surf Or Die splitting, there are no more HC bands. Fight Or Die are going but still need amps so it might take a while for them to start playing out. We need more bands & there are a lot of kids so it shouldn't be a prob. Form a band!

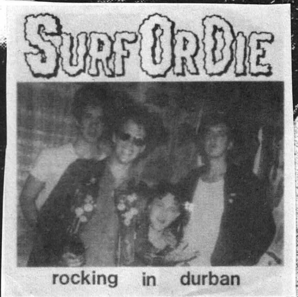
NG: Do you have anything to add?

BR: Thanks to you dude and to all the other cool kids doing fanzines in Durban. There are so many cool zines right now circulating around SA and it's so cool, zines are very important in the scene and we've been featured in so many which is cool – thanks a lot guys, keep it up

Thanks Daniel for that! At least I think Daniel is his name, I've never seen his last name mentioned in any of the zines.

Anyway, what was I talking about?

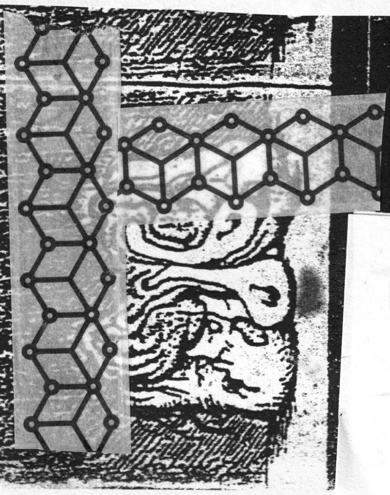
Surf Or Die have four slabs of wax and appear on a few cassettes. Most of their stuff isn't online and sits in the hands of greedy collector scum never to be ripped online, people are trying to charge upwards of $600 for a cassette with songs on them, no one has taken the bite and lord knows I have better ways to spend my money so I'll just talk about the only one that exists on the internet. Rockin In Durban is their first release as a 7 Inch on Power Noize and its absolutely incredible. The perfect blend of hardcore speed and punk riffs. Its not incomprehensible fast but its not sitting still for even a second. The lyrics are powerful and hilarious and the production is just unbeatably trashy goodness. Its absolutely incredible and im surprised it hasn't been thrown on any KBD comp or mixtape. The songs are a mix of animal rights anthems, tales of police abuse and paranoid love songs that all fit in under 7 minutes its honestly a time where I wish the songs where a little longer

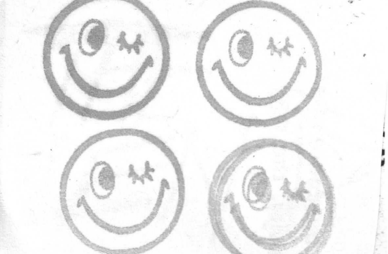


It really is a shame that only six or so songs exist online considering how tantalisingly excellent they are, SOD feel like they would've been a perfect fit for the 2000s explosion of KBD LP Comps, but alas they remain un-reissued and obscure. theres one person selling a copy of this 7 inch in australia, I keep nearly buying it but deciding against it because paying $30 for a 7 inch is pretty ridiculous. But maybe YOU will be the lucky one who buys it! Deposit your cash into discogs land and find out.

https://www.youtube.com/watch?time_continue=77&v=MGlHyXZriqY&feature=emb_title

LISTEN HERE





MEAT THUMP

In 2010 I was eight years old, my primary interests where Nintendo games and playing Poptropica to an unhealthy extent, in Brisbane a man named Brendon Annesley was putting together the first version of Meat Thump, a band that to his tragic death continued to innovate creating sounds reminiscent of a more disenfranchised Velvet Underground being led by a more modern sense of apathy and angst. The recorded materials of Meat Thump are some of the most emotional and intense records I own and ive been fascinated with them since hearing them. Recently Matt Fresta built the billiamville website and we soon became friends outside of any business context. This reignited my love for the band and Brendons zine Negative Guest List which is where this piece comes from. An interview with the two Matts (Matt Fresta from the earlier years of the band and Matt Kennedy from the later years)

CONTENT WARNING: MENTIONS OF DRUG USE, DISTRESSING IMAGERY AND USE OF HOMOPHIBIC LANGUAGE IN A HISTORICAL CONTEXT

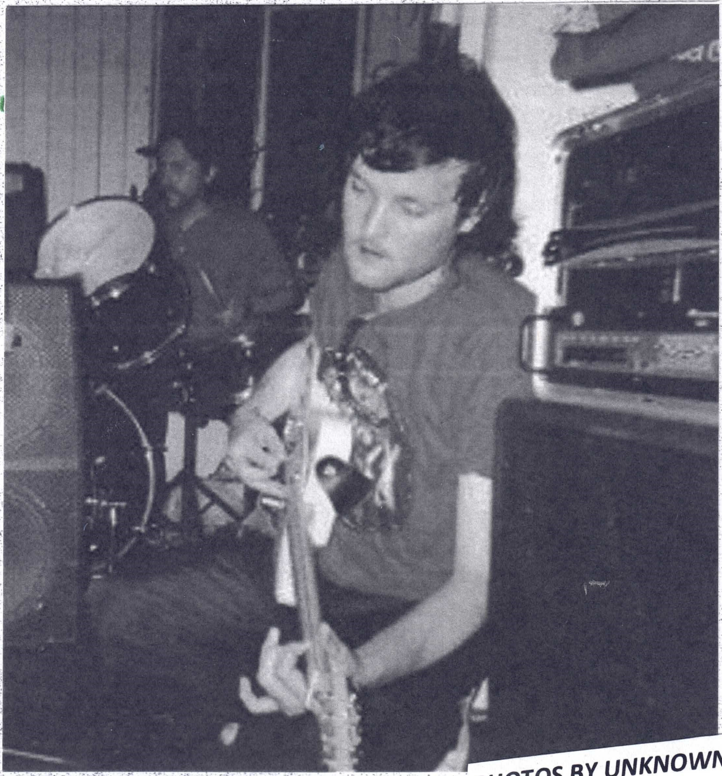
Magnetic Visions: A good majority of people reading this will not have heard of the glory of Meat Thump, How would both of you describe the sound of Meat Thump to someone whos never heard of them?

Matt Fresta: Ah man the sound is hard to describe, when I put the stuff on bandcamp I just tagged it as 'punk' and 'rock n roll' but that doesn't really describe the sound very well. I guess it's like damaged lofi punk folk or something.

Matt Kennedy: Meat Thump originally was just pure rock n roll, largely inspired by a lot of American underground rock bands like V3 and other Columbus greats of the 80s and 90s, and GG Allin. That sort of stuff was the back bone of Meat Thump the whole way through but by the time I joined the band Brendon was honing his craft as a lyricist and songwriter so we were trying to go for something a bit more experimental. It's actually hard to describe, I would suggest to just listen to the music and not me.

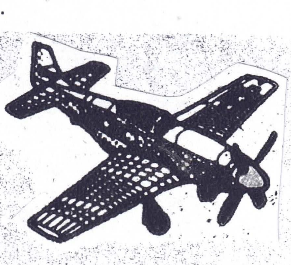
MV: How did both of you meet Brendon? Had you heard of his work before or did you meet him earlier?

MF: I first met him at this gig in an old RSL in Brisbane. I'm pretty sure Straight Jacket Nation and a bunch of other bands were playing there but I had never heard of any of them at the time.



PHOTOS BY UNKNOWN

Brendon was debuting Issue 2 of NGL at the show and I had never heard of him or it before that night. I only went 'cause my friend Cheeseman worked with Negative Gordy and he invited us. I was gonna go see Inglorious Barsterds or whatever the new Tarrantino movie was at the time, but I had some ecstasy I wanted an excuse to do it so I figured a rock show would be more conducive than having to be quiet in a movie cinema for 2 hours. Anyway when I was first introduced to Brendon I thought was the most pretentious indie snob I'd ever met. He was quite aloof and seemed like he was already bored of you before he was done shaking your hand. He didn't talk much, he just sat near Gordy and the rest of us talked shit. Later that night we all went to some pub and he asked me for some ecstasy, I told him I didn't have any and we went to this nightclub X&Y where he was gonna try score some but Gordy got us kicked out before we even got in. We all went back to Cheeseman's place but Gordy got a booty call in the middle of the night and cabbed it outta there. Brendon was still with us and spent the night sleeping on Cheeseman's floor. The next day we all went to a bakery and got sausage rolls for breakfast. By this point Brendon had said maybe 15 words in total to me. Gordy had told me the night before he was one of the best graffiti artists in Brisbane. I didn't know graffiti so I took his word for it. My friend who was into graffiti called me when we were at the bakery and I told him I met some guy who was apparently a top tagger, he asked what he threw up, so I asked Brendon what Gordy's tag was and then I told my friend "Yeah, I've seen those around...they're pretty toy." After the phone call Brendon goes "So Gordy's been telling you some stories eh?" and we had a bit of a chuckle about that. I think I gave him a lift home and I guess that's how we became friends.



MK: It was sometime in 2009 and I was standing around drunk outside a show in the city and a random girl was holding up copies of this zine and trying to hock them for $5. I was curious and bought a copy - it was one of the earliest issues of Negative Guest List. I took it home and was really impressed by the quality of the writing, it was sharp and had purpose and an edge that most Brisbane zines usually lacked. By that point in time I was so active in Brisbane music and thought I knew everything and everyone that it felt strange reading it and not have any idea who was writing it, so I was keen to find out. I had no idea who Brendon was, it turned out he was just some punk kid from the southern suburbs. Through his friend Gordon who was also involved with the zine in those early days we organised a meet outside a church near my house one night. This skinny kid just showed up with Gordon out of the darkness and that was Brendon. Very quiet, almost shy kind of guy from what I was expecting but I immediately liked him. He was 4 years younger than me but I could tell he was one of those uniquely intelligent special people you only very rarely meet throughout life. We also shared a mutual interest in getting wasted, and so soon we were hanging out all the time.

MV: I know Meat Thump began when Brendons mum went to europe and Fresta came over to jame and make noise late in the night, What where the early Meat Thump sessions like? What sort of energy began to form early on?

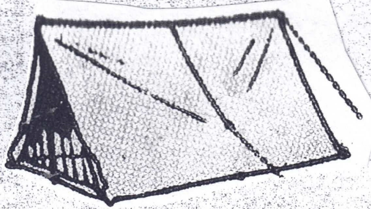
MF: Well yeah kinda, like Brendon used to always talk about wanting to start a Home Blitz style damaged power pop band as a side project, he even did a fake Meat Thump interview with himself in issue 5 of NGL before there was any band to speak of. Once White Cop kinda dissolved Brendon and I were hanging out a lot at his place and we had started jamming a bit in his room. His mum went to Europe for a month so we had the place to ourselves to make noise late into the night. Well his dad was still there but he lived in the shed out back and rarely came into the house. So we would just take a bunch of xanax and jam in the spare room. First recordings were just about trying to probe for sounds and figure out how to record onto Brendon's digital dictaphone. If you listen to the Assorted Traxsh CD on bdtd, that's all stuff from those first sessions. Brendon used to give me a burnt CD of the previous night's recordings and they would be titled things like "Weeks of Pain" and have a cover with Bruce Springsteen's guitar on it or something like that. I guess he gave copies to Matt Earle as well. We had some cool experimentations though. I had this cheap guitar pedal and when the battery was low it would do strange things. One time we were jamming and it just started picking up a christian radio station so we tried to jam along with that, I think it's called "Intercepted by Christian Radio" on one of those CDs. That pedal is also responsible for the sudden sharp high pitched noise that bursts in on the live version of "Metal Gun" on the Eat Prey Live LP. Wasn't planned at all but now it's like my favourite part of that LP. Loom in Shit was the first proper song we wrote, I just stumbled into the riff and then we found it sounded better on acoustic guitar. Brendon had lyrics pretty much ready to go and we found some paint tins and cricket wickets in a shed and he played makeshift percussion and sang over the riff. At that point Brendon decided what we were doing was worthy of being called Meat Thump. Eventually we had like four songs - Loom in Shit, Poetry Reading..., Feel Good and Happiness is a Warm Beer, we showed them to Bill Speight (vox - White Cop) and he just laid these great Saintsy slacker power pop drum beats over the top and it suited so well. Bill lived with me at the time in Wynnum and so we turned this spare room into the jam room, I borrowed a truck from my work and drove around Wynnum picking up old mattresses people had left outside for kerbside collection. We put them up against the walls of the jam room to soundproof it as best we could. Those demos I released on Coward Punch were all just recorded in that spare room using Brendon's dictaphone.

MV: How intentional was the out of tune riff on Loom In Shit? Did Brendon purposefully play the riff in a sort of out of key way?

MF: We sometimes jammed with this guy Bredon went to school with called Nathan Gibson. He was like a NOFX/Rancid style punk fan and was really good at guitar. I think Brendon asked him to come up with something to go over the top of the chords, he came up with this really slick professional lick and then when Brendon tried to learn it it just came out all out of tune and demented sounding. We thought it was perfect but Nathan was a bit perplexed. He played bass live for Meat Thump a couple times but I don't think he really got what we were going for.

MV: How did you guys contribute towards Meat Thump? Did you play an active role in the writing of the music or where you more there to transcribe what Brendon was doing?

MF: Yeah for sure, everyone kinda wrote their own parts. Like usually I would go round Brendon's and he would have maybe a chord structure and then I would try to riff over the top. I have no idea what I'm doing on a guitar really so I just probe around until it sounds good. Brendon was always writing lyrics so he would just pull out his book and see what fitted what we were playing. We didn't really have a dedicated bassist in the early days so sometimes I would jump on bass which is how Metal Gun was written. But yeah we would just throw lots of shit at the wall and cross our fingers that we could get a good tune out of it. The Left to Rust song on the Metal Gun 7" was just something I found in a long jam recording, Like either side of it is unlistenable nonsense but then it appears like an oasis in the recording. We never wrote that song or played it again, just improvised it once and it happened to get recorded. I guess we forgotten about it as soon as we'd finished playing it.



MK: Well I was the bass player in the second incarnation of Meat Thump from early 2011 until the end. By that point we had already been in the band White Cop together and generally felt a bit burnt out by RnR. Brendon was getting deep into outlaw country and fucked up folk singers etc. so we went in that direction and mellowed out a bit. Brendon only knew how to play a few guitar chords, or at least pretended to. so I tried to add a bit of extra melody with the bass lines. I already had a lot of experience with fronting bands like Kitchen's Floor and Look!Pond so it felt good to play in a support role and follow someone else's musical vision. We worked really hard on songs like Box Of Wine as the lyrics and structure were always changing depending on circumstance and who else was playing in the band at the time. I still miss tuning his damn guitar for him.

MV: How did Brendon writing in NGL impact the band? Was he always somewhat trying to incorporate the zine and the band?

MF: Brendon writing NGL didn't really impact the band other than without NGL the band would probably have no fans. Brendon just wrote whenever he had spare time and he had plenty of that. Sometimes I would go hang with him out and we'd just listen to records while he typed away or cut up articles and blue tacked them into place.

MV: Meat Thump released two somewhat studio releases during Brendons lifetime, the Box Of Wine 7 Inch in 2012 and the Neck Tattoo Cassette in 2010. What was the recording of these releases like? How did they differ in terms of the creative process and what gear was used?

MF: The Neck Tattoo cassette was a combination of early recordings at Brendon's, a couple recordings from Wynnum and then the "Wynnum to Moorooka Darbs" noise jam was recorded out at Matt Earle's old place in Moorooka. Everything except for Moorooka stuff was recorded onto Brendon's dictaphone, and I think Matt Earle recorded us with whatever equipment he had. I remember he had some big white microphone which was plugged into a mixing board or something which was how I learned about phantom power. When we recorded at the Wynnum house we used to stuff the dictaphone into a pillow and put it outside the door so the drums didn't overpower everything else. Those recordings really turned out a lot better than they should have.

MK: We did the box of wine 7 inch all in my lounge room, Harry Byrne recorded it on a tape machine and it always impresses me when I hear it that it sounds so good considering how little we had to work with. There's something like 6 people playing on both those tracks, mostly just using small practice amps and whatever was lying around for drums. Brendon overdubbed his vocals, originally he was going to sing them in a louder aggressive way but I think he felt a bit awkward singing alone and wearing headphones while around us so he did them in the laid back drawl you hear on the recording and it sounds perfect to me.

What was the Brisbane scene like when Meat Thump where playing live? What did the average Brisbane gig look like?

MF: At the time there were a lot of DIY venues. There was this great place at South Brisbane called Burst City which was like some old CWA hall that some guys rented and put on BYO shows there. Those days were fun, could get drunk really cheap and the rules were a lot more chilled. Brendon would usually set up a table inside there to sell zines and would just smoke weed from a pipe sitting at the table.
Meat Thump played a show there, I hope someone recorded it cause it was probably our worst show ever. I think I tuned everyone's guitar wrong, like I didn't see the little flat and sharp signs on the tuner so some strings were out half a step. I remember playing and thinking it sounded off but looking at my fingers and there were in the right spots. Eventually that place burnt down.

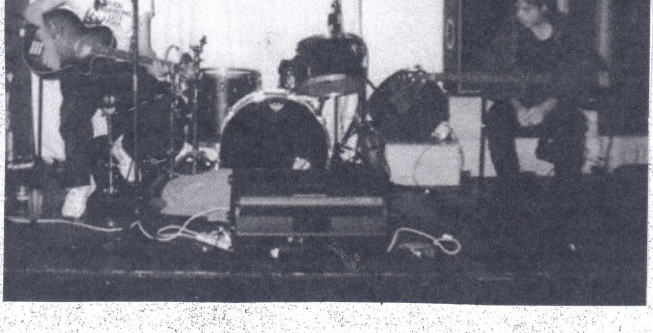
MK: The experimental and hardcore scenes were much bigger than they are in Brisbane today, and often blended into each other at venues such as Burst City. Real Bad Music was still in its early days but had established itself as the experimental centre of Brisbane where anyone and everyone played. House shows were also still a common thing, along with higher brow art gallery space performances, as well as a large number of the usual shitty pub and night club venues. Meat Thump played all of those types of places, I don't think Brendon ever turned down a show, the more out of place we were on the lineup or the weirder the venue the better.

MV: Since Brendon was not a trained player, did you ever have trouble working with his unusual style of playing?

MK: Not at all, none of us were trained players and I doubt Brendon would ever want a trained musician anywhere near him. We learnt from each other as we went, and it always came together or fell apart naturally.

MV: The recent live album was recorded for a series of generator gigs called City In The City, could you give a little more history on the series of events?

MK: I wasn't directly involved in the organisation of those shows and I'm not sure how many I actually went to, but the Meat Thump set was recorded at the 9th one. They were basically generator powered DIY shows under the William Jolly Bridge, and each one had a variety of experimental, spoken word, punk, and whatever else acts playing. Very inclusive sort of vibe in a very exposed location, where besides the usual Brisbane music freaks it also attracted the attention of random degenerates who heard the noise, such as the police.



MV: I remember reading the Brendon had a lot of pushback from people with NGL in the brisbane scene at the time, did this extend to the band? Where people ever hostile towards you?

MF: Yeah this was all mainly online, I think Brendon used to run his mouth a lot on the Pitchfork and Terminal Boredom message boards and so I would read things people said to trash us but that's all I ever heard. Actually there was one time someone had a go at us in person, it was like the 2nd or 3rd White Cop show and we were gonna play at this small rehearsal space in West End that put on shows sometimes. Anyway this guy comes up to us "Are you guys White Cop? I heard you called me a faggot!" We had never talked about him and I didn't even know who he was. We were a bit taken back just 'cause of surprise and were like "nah, we never said that." He didn't seem to believe us and stink-eyed us for a bit before walking off. I have an idea who told him that lie but I'll keep it to myself.

So yeah he was always weird to us after that. We were meant to play this show in Dutton Park cemetery like a week or so after the first encounter and he was doing a solo show. He was meant to play last but then someone came up and said "Paul doesn't wanna play last, you guys are gonna have to play last." Anyway it was getting to that twilighty point in the evening when you couldn't see very much and the mosquitos were coming out and we were in some gross cemetery so we just said "Actually, he is playing last" and we left like 30 seconds into his set.

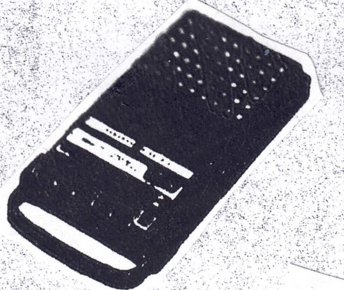
MV: Theres a massive difference in the bands live sound that can be seen from the 2010 records on Eat Prey Live to the 2011 Under The Bridge Recordings. Was this a purposeful decision by the band to change their sound or was it a more purposeful shift?

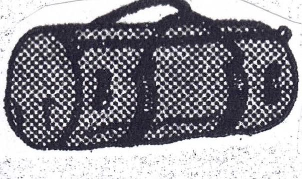
MF: Well basically there's two phases of Meat Thump which can be distinguished by which Matt was in the band. I was in the band in the early days and then I left sometime in maybe early to mid 2011 and Matt Kennedy joined after I left. Brendon had started really getting into heroin and he just became less fun to be around. Everything became centred around him getting his fix. Meat Thump jams turned into me being the dad of the group that had to drive everyone around while they got fucked up and then I was usually the one who ended up having to apologise for other people's behaviour. I really regret leaving Meat Thump as it's the only band where I truly felt I had some genuine creative input but it was what I had to do at the time. I guess the later Meat Thump sounds a bit different 'cause Brendon got really into Jim Shepard/V3 and started learning more guitar chords and had a different crew of musicians to back him up.

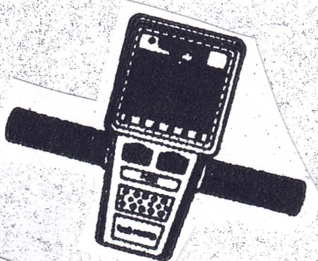
What was your favourite memory you had with Brendon before he passed? And what was your favourite meat thump song?

MF: Favourite Meat Thump song is easy - Loom in Shit. As for favourite memory, probably the first time Brendon, Bill and I all properly hung out together and took acid. It was the first time Brendon really opened up to us and the most chatty I probably ever saw him get, he was usually a very quiet guy. It was a really mind blowing trip, I had visions of our brains fusing together to create one big super brain that incorporated all of our separate strengths. It just felt like we forged an alliance that night and it was us against the world. Like a lot of realisations on acid, actually turning it into a reality was not so easy and things didn't really go as I'd imagined.

MK: We went on a road trip to play Maggotfest in Sydney. Halfway there we stopped in a small town to eat and found an RSL club. Brendon was wearing a Pink Reason shirt with that big image of the swastika made out of dicks with pubes in the middle. This small town RSL club was packed and you can imagine their reaction to his shirt, they really loved it. We ate barramundi burgers and it was a pleasant lunch. A non-spoken tradition of Maggotfest seems to be that QLD bands always have to play first before anyone arrives, and so when we made it to Sydney after the 12 hour drive we played to an empty room. Brendon broke a string during the third song so we just stopped playing and walked off the stage. Great times.

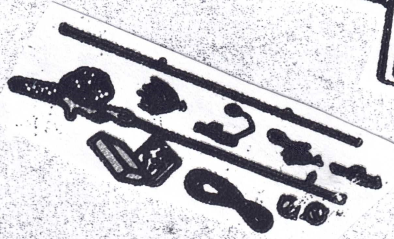


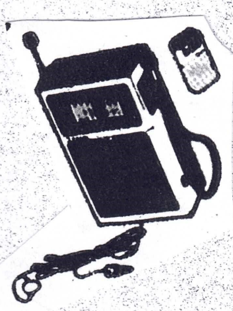


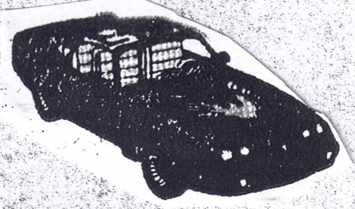


MV: Since the end of the band theres been a wealth of posthumous content released of live shows and demos, do you think theres anything left to be released lost in someones archive?

MF: Maybe, I feel like there should be some more demo recordings, like I'm sure we recorded a good version of Feel Good in the Wynnum house but I can't find it. And maybe there are some live recordings out there someone did on their phone or something? I'd love to hear the Burst City show if the recording actually exists. I'd never heard the Under the Bridge recordings until the other week.

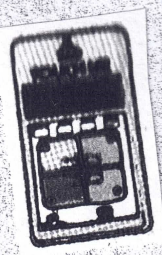


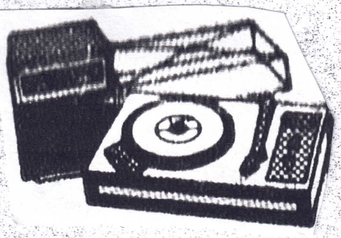


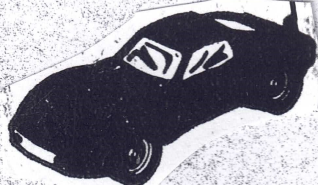


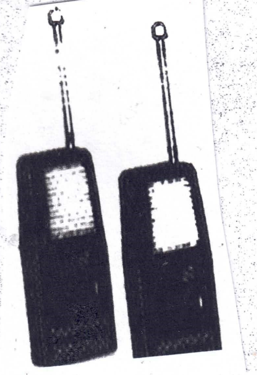
MV: What have you been doing since Meat Thump? Are there any new projects you would like to advertise?

MK: Like a lot of people that knew Brendon I took his death pretty hard and it took awhile to get back to being a somewhat functional human. You would think when something like that happens it would bring everyone closer together but really it's just a dark lonely meaningless chasm. Kitchen's Floor has always been my main thing but it's been taking more of a back seat lately as I get older and more prefer to keep busy in the background. I've been running my little tape label Eternal Soundcheck, and playing drums in bands such as Sorry Golden State and Brick Brick, both of which I've released on the label along with plenty of other bands I like and want to support like Star Slushy, Soot, Prefect, and of course Meat Thump. I'm content with supporting other people's endeavours at the moment rather than doing the ambitious selfish rock star thing, mostly cause I've already been there and it sort of sucks, and helping other people however you can is just plain good.

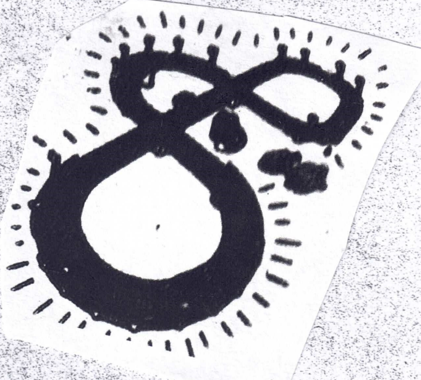


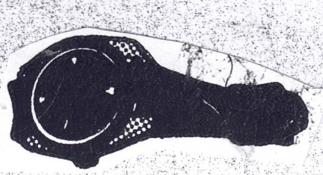






MF: After Brendon died I was in a mess. I enrolled in an engineering course at uni the next year just to give myself a distraction. I hated uni, but it did take my mind off things for a while. Also that's where I learned to code and found out that I actually am good at it and don't mind doing it. I've just been quietly working and sorting out my problems over the last few years. Starting Coward Punch Records and putting out those records really was cathartic for me, I finally processed Brendon's death and allowed myself to grieve and forgive myself. My life has gotten so much better since then. So yeah now I run that label, mainly just reprint Brendon's zines and sell them on my website. I've started putting together my own zine and hopefully I should have it out there by the end of 2020.





MarkVodka

Punk is hard. Like, REALLY hard. You'd think only working with three chords in any given song would mean that it would be easy to decent stuff, but NO! All I seem to do is write the same beats on guitar over and over without getting any emotion into it, its musical mush. Some people are blessed with a gift of being able to just touch the guitar and put out nothing but raw power and angst in under two and a half minutes. The Mark Vodka Band is one of those who just GET punk, they're able to put so much into such a short time with snappy riffs and a lovely soup of frustration and fear driven lyrics that just send me up the walls, their debut LP on Drunken Sailor is close to my favourite LP of the year

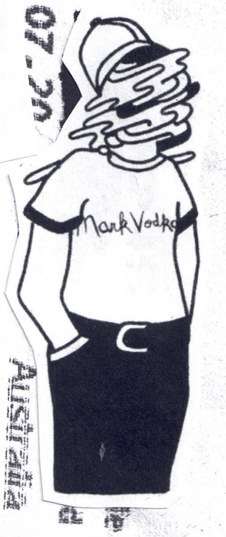
Magnetic Visions: No one has interviewed you guys yet despite being the best thing since sliced fairy bread. can you please tell me a bit about yourself including any fun facts?
Luke: I've turned down many interview requests...your zine was just too good to pass up. it reminds me of highschool when we would make these angelfire, geocities & piczo sites. fun facts? well the group is located in nova scotia, which is in canada. wait that's not fun, it's a fact. umm the recordings are all done by one person, that's kinda fun. we made a band so we could play live. we played 3 shows and rehearsed a lot and that was definitely fun. other than that it's pretty much doom & gloom. jk

MV: speaking of Nova Scotia, You're based in Nova Scotia, California Tell me a bit the place. Does it influence your songwriting in any way? *
L: Oh how I wish it was in California. Nova Scotia is on the opposite coast and way further north. its in Canada actually. the only influence it has on the songwriting really is in winter. you are inside a lot and sometimes that can be creative. though I think I went the entire last winter without writing anything, so... only other influence from nova scotia would be some of the classic bands. Sloan, Erics Trip, Dog Day, Booji Boys, etc.

MV: You're also in Booji Boys right? or are you just friends?
L: No I'm not in Booji Boys but we work together sometimes. they'll be punching in for night shift, and I'm heading out of dayshift kind of thing

MV: I honestly thought you were in the band, do you get confused for being in the band a lot?
L: I think so but honestly I have no idea. I recorded their second LP and did some work on the other ones. we are real good buddies so that's probably it. I'm stoked to be associated.

MV: Well moving away from other bands, all of the mark vodka releases seem to contain the same liquidated character, is this the mascot of the band? what is their name
L: that would be Jan. they are kinda like a mascot but I'd say more like a cheerleader. when the group started Jan was the biggest supporter. They made that shirt and wore it proudly. I've got a lotta love for Jan.



MV: how does writing a typical Mark Vodka song go? is simplicity something you strive for?
L: Nah my musical abilities are just limited. I just write whatever comes out and I'm pretty simple so it is what it is. I have other projects as well that sound different. I think I just like simple songs tho

MV: What other projects do you have?
L: There are several but I feel comfortable dropping these ones on ya. Ugly Son (http://uglyson.bandcamp.com), Ledrew, Luke & Crowe (http://musicbyllc.bandcamp.com) & Cerillian (http://cerillian.bandcamp.com)

MV: Pete Shelly or Howard Devoto?
L: Pete Shelly all the way for me. such a unique voice in a sea of mediocrity.

MV: Are you a fan of the Devoto era of the Buzzcocks at all? What do you think of Magazine?
L: I only know of the one ep from that era but yeah I love it. they were a great group but I wouldn't consider myself a superfan. as for Magazine - I don't really know much besides a song or two so it would just be cringe for me to comment on that one, haha. ask me any Ramones question and I got your back but that's about it.

MV: Alright then I'll ask you a Ramones question, what are your thoughts on the Phil Spector era of The Ramones? The whole End of The Century debacle
L: I love those songs but the production is brutal on that one. Phil Sp**tor sucks so much and I'm not a fan but I love all the wild stories such as making Johnny Ramone play one chord 200 times, pointing guns at people, and his general egomania. I'd be stoked to hear end of the century & all things must pass stripped down. you can really fuck up music when you add a bunch of bullshit over top of it.

Please note: I legitimately thought Nova Scotia was in California. Yes I am that dumb *

MV: is that a philosophy that you try to follow with production? Keeping things as simple as possible? how do you record anyway!

L: Yeah for sure. I'm real into the whole "one or two takes only" way of thinking. obviously, there are things that take time but there's something to be said about capturing yourself basically learning the song on the recording. that's how I get my kicks. on the mark vodka record you'll hear my guitars dropping out, buzzing and all that stuff. I kept most of it in there. I record my stuff using an usb interface on a laptop. with a program I create the drums and then I put all my guitars and whatnot on. I usually have to be pretty quiet because I live in an apartment building. I mix it and then speed the track up a bit.

MV: I really thought that whole LP was done on a 4 Track, you've got a sick sound. How did the LP on Drunken Sailor come about?

L: Thanks for that Billiam, I haven't heard much feedback on the sound of the record so I appreciate that. I worked hard on mixing it. I definitely wanted it to sound like a 4-track recording. as for the drunken sailor thing, I got really lucky. I put out a 4-song EP on bandcamp in 2017 and a label called "big dunce records" put it out on cassette for me. that drummed up some interest and 3 other labels contacted me about possibly doing a full-length LP. I didn't commit to anything as I wasn't sure if I could write any more songs for this project. After about a year I had basically given up on it and put what I had on bandcamp. At that point those labels contacted me again (to my surprise) and were still interested. I chose drunken sailor because of the great reputation, distribution, and they were really a pleasure to deal with according to my friends, the Booji Boys. I was able to force out a couple more new songs and lo and behold, my first full-length record was born.

MV: That's weird how you say that you had to somewhat force out those songs because of how natural they feel. what is your process for writing songs? are you a lyrical band?

L: I used to be very lyrical, constantly writing lines throughout the day on whatever scraps of paper I could find at work, compiling everything days later. But in the last year or so I haven't been as much into it. maybe just a phase. I should mention that I don't ever force writing songs, but often I have to force myself to finish them. That's the problem with being in a band with yourself. I was lucky enough to have my friend Tim write some lyrics on the record. meant a lot to me as we have been writing/recording music together since 2005. We had a band called Genetic Angry in high school.

MV: Have you been writing much since the whole global pandemic thing started? how is Canada doing with that btw

L: I haven't been writing much. No, couple of things here and there but not really actual songs. the odd comedy bit & birthday song type thing. in terms of the pandemic, where I live is pretty isolated so we've done pretty well considering. I'd like to think people took things seriously from the get go so it never got too out of control. time will tell I suppose

MV: You said you started a live band recently, tell me a bit about that. who's in it and how have your shows gone?

L: Oh so that was a couple years ago. we played 3 shows in total. my friends Kayla, Cody & Jonny joined me. they learned the parts and it went really well. we got asked to play some more shows however I personally don't feel comfortable playing live really so we haven't played a set in 2 years. I thought about maybe doing one to celebrate this record but the whole Covid thing happened. I don't really care about playing live at this point. I did it a lot when I was younger and I'm not sure how. it causes me a great deal of stress and anxiety.

MV: I'm sorry live stuff causes you that much trouble. does doing music by yourself at home provide any catharsis from that sorta anxiety?

L: Oh for sure. It enables me to be able to write and record music without having to perform in front of people. I basically learned how to record so I wouldn't have to do vocals in front of engineers and whatnot. It was always a problem for me. I've always just written songs, I'm not necessarily the one that should be playing them.

MV: is there anything else you do besides music? any other hobbies?

L: Music is a big part of my life, whether it be making it, recording someone else or listening to it but I certainly have other things I'm into whether it be skateboarding, biking, video stuff, going to school for a trade, painting, radio, etc. I love hanging out with my friends. I'm never bored and I'm extremely privileged to even be able to say that.

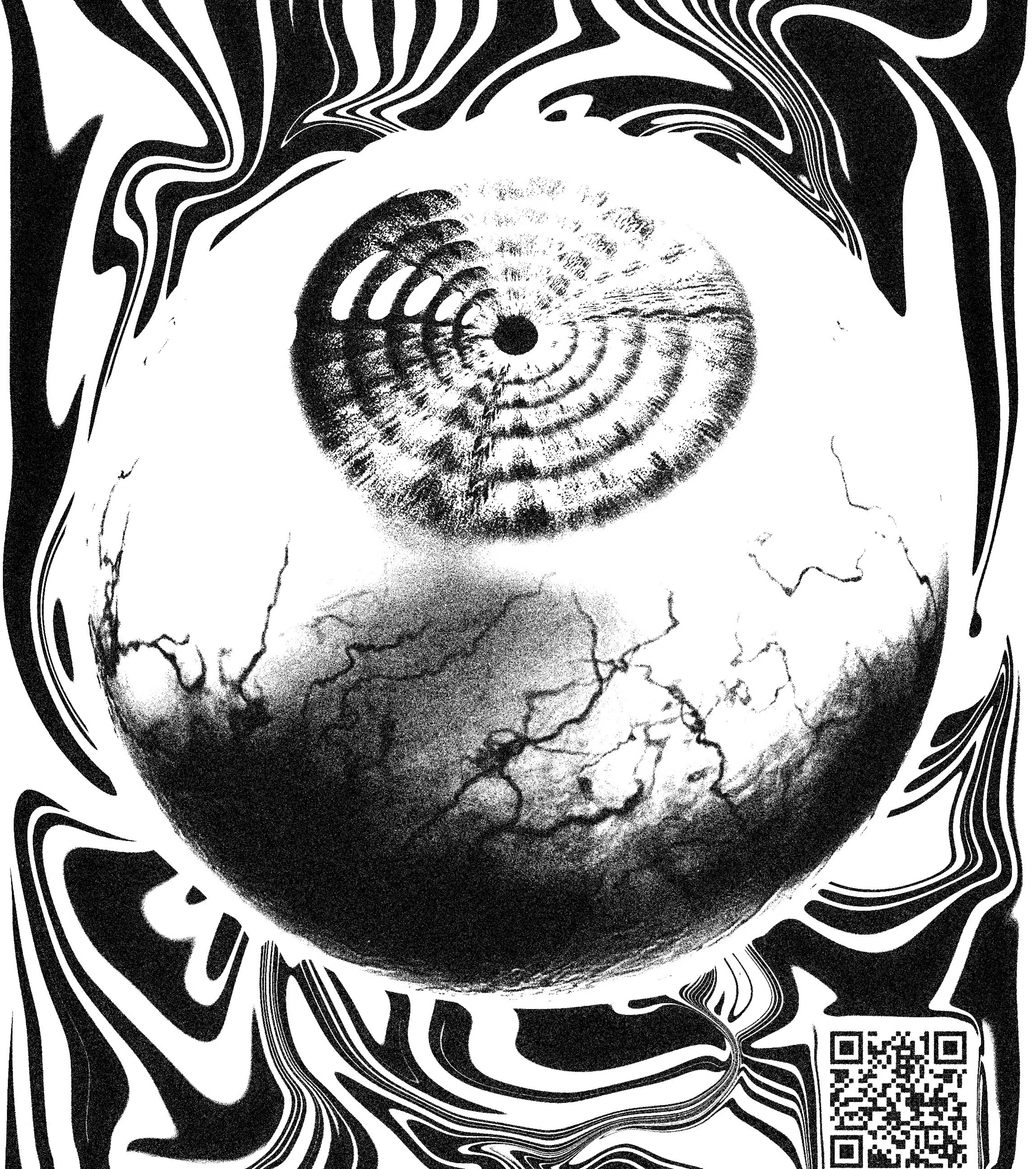
MV: winding down here, is there anything you want to leave the audience with?

L: kk sounds good. First off thanks for doing this, I really appreciate it. Also just want to thank Julian from Drunken Sailor records for making a personal goal of mine happen. I'd like to tell anyone reading this that if you like the sound of the record, you should know its real easy to do yourself. You just need some basic equipment (computer, usb interface, mic). It doesn't have to be fancy at all so there's no need to play that game unless you want to. I just use cheap gear and it works for me. Don't let it be a deterrent. Feel free to message me on bandcamp if you have any questions about learning to record yourself. take care

Get the definitive Mark Vodka experience on the LP on Drunken Sailor Records

The Mark Vodka Group

POPULATIONEXODUS



ALBUM ART . POSTERS . LOGOS

SUNFRUITS

Psychedelia thrives in the corners of Melbourne, you can blame whatever flightless band you want for this but you shouldn't be complaining. It's a much needed burst of positivity through the dull stuff I usually listen to. Sunfruits are a perfect example of this. A delightful melting pot of sweet melodies and savoury rhythms backed by lush and rich instrumentation with songs of dream like states and environmental destruction. Sunfruits feel based in the past but are always looking forward

Magnetic Visions: I've been listening to a lot of Shocking Blue lately and they remind me a lot of you! Are you much of a Shocking Blue fan? What are some other 60s musicians you enjoy?

Winnie: Oh yeah! Shocking Blue are great, I'm not super across their discography but they are a big vibe. I really love Jefferson Airplane and Grace Slick's vocal style, such a powerhouse! I also really enjoy the arrangements and sounds on Love's albums. The Meters are also an all time favourite of mine, pioneers! Some other notable mentions for me are Strawberry Alarm Clock, The Peanut Butter Conspiracy, The Pretty Things and The Beach Boys (in particular the song Vegetables).

MV: Tell me a bit about Sunfruits, who's in it and what do they bring to the table?

W: I started Sunfruits in 2018 with Gene and Acacia, which then grew to Shelby, which then grew to Evie, which then grew to Elena. The core four at the moment are Myself, Gene, Evie and Elena but Acacia and Shelby are occasional collaborators and still considered part of the fruit collective. I really enjoy a lot of psychedelic music, modern and vintage as well as 70s rock / tropicalia etc so I wanted to start a band that played music in that realm. It's kind of grown into a more poppier / all inclusive style but we still have those 60s psychedelic roots. I love to involve and include as many musicians and artists as possible with our songs and live shows as I believe that the more contributors and different experiences you have in a project, the better it is!

MV: Your retro sound fits right at home with a 60s playlist, how do you think the band would have gone if you had been around in the 60s?

W: A great question! I'd like to think that we'd be poppin around playing with Love or The Shangri Las and then post 1967 we all trade in our satin shirts for white linen and start a cult.

MV: If you were to start a cult what would it be called?

W: I feel like Sunfruits is a culty name. I feel like Peanut Butter Conspiracy is also a very culty name. So maybe, The Sunfruits Conspiracy.

MV: A lot of bands that go for a 60s sound are never really able to get the same upbeat feeling that a lot of those bands have but you're fantastic at it. How do you inject such positivity into your music?

W: Thanks so much! I think music that has positivity and a certain upbeatness to it is the best. I used to play music that was much darker and there's definitely a poignancy and effect that darker / melancholic music has but I wanted to explore the potential of more danceable, upbeat psychedelic sounds! We just wanna make music that you can dance to and have fun listening to. The upbeat positive vibe of Sunfruits is a result of all the beautiful people that are apart of it as well and their general outlook on life.

MV: You said you got the idea for All I Want after talking with your mum, is your mum a similar thinker to you? What does she think of Sunfruits?

W: I did! We were talking about consumerism and the lyrics popped into my head. My mum is one of my main sources of inspiration and influence as she's such an amazing artist. I'd say we think in pretty similar ways but she's always got so many pieces of wisdom on any topic so I'm always learning from her. I think she's into Sunfruits, she's always been very supportive of my musical projects and always listens in to the radio premieres. Love you mum!

MV: Your music very heavily deals with themes of environmentalism and planetary destruction, i've found that can be quite a heavy and depressing topic to talk about. How do you manage to stay sane while researching and writing about it?

W: Yeah it's a very heavy topic hey. I think creating art or music around heavy topics helps to alleviate some of the pain and anguish one feels when thinking about it. For me personally it's a coping mechanism and my attempt at using something that I'm good at to spread a positive message and try to create change. A good way to stay sane and not get overwhelmed is to look into the various campaigns and strategies already being implemented around the world and letting that inspire you.

MV: What is one thing you think everyone should be doing to help the environment?

W: We've seen through current events and society's inaction that it's gonna take more than just environmental scientists pleading with politicians / corporations to try and change the trajectory that we're on. So I think it's really important for people to try and create a positive impact in their field of interest / expertise. That would be one thing that everyone should and could be doing to help the environment.

MV: I saw videos of you playing at your EP launch last year of everyone in fruit suits and with projections going on in the background. Is a visual aspect an important part of playing live?

W: From the start I really wanted to have a visual aspect at all Sunfruits shows if it was possible. I think it just adds so much to a live music experience if there are visuals whether its liquid light projections, digital animations or a backdrop.

MV: The art on all your releases is just stunning! What are your favourite album covers that inspire the ones for Sunfruits?

W: Thank you! There's so many amazing artists out there and we feel very lucky to get to work with some of them on our releases. I think for me any designs by Robert Beatty are always amazing, also Ardneks designs are always so cool. Favourite album covers at the moment are Shana Cleveland's most recent album and Cate Le Bon's most recent album.

MV: Sunfruits also have a revolving door of collaborators that either play at certain gigs or have guest appearances on records, who are some dream collaborators you want to work with?

W: Great question! Dream collaborators would be Laura Lee from Khruangbin, Jonathan Rado from Foxygen and maybe Natalie Mering (Weyes Blood) haha.

MV: The title of Mushroom Kingdom reminded me of the place for the mario bros games, was the song somewhat informed by video games? Are you much of a fan of video games?

W: The song originally was called Fungi Kingdom but that didn't roll off the tongue as well as Mushroom does. I did realise recently that Mushroom Kingdom is a level on mario but it wasn't until after a while haha. I like the odd video game, Skate 3 and Skyrim were big ones for me as a teen and I still dip my toes into Minecraft every now and again (especially in lockdown). Stay tuned for a Minecraft Mushroom Kingdom. Recently when we were in NSW for some shows we had a hectic mario kart session at our label manager Josh's house. Can't remember who won but it got heated.

MV: How did you write Mushroom Kingdom? Was it pre pandemic or was it a product of boredom?

W: We wrote Mushroom Kingdom in November last year (2019) and started recording it early 2020 but definitely finished the majority of the production side in the first lockdown.

MV: Zoe Fox is featured on your latest single, how did you get to work with the spacequeen?

W: Zoe is the space queen, we love her work with the Rocket Clocks and thought the breakdown part in Mushroom could use some wackiness. She wrote and recorded the spoken word and sent it through and it was a perfect fit!

MV: While it's not out, tell me about the B-Side Bonsoy?

W: Bonsoy is our ode to our favourite plant based milk and was written in like 20 minutes in Acacia and Winnie's room haha We just wanted to write a jingle kinda song that was fun to play and sing and it worked out well!

MV: It's interesting that you describe it as a jingle like song because some of your songs feel quite jingle like (in a good way). If you could write a song for any product what would it be?

W: Hmm good question, jingles are the best part of any advertising campaign, all the other parts are boring as. Maybe for a local nursery or some organic farming technique, something funny but sweet. Thats what the best jingles are; funny but sweet.

MV: Mushroom Kingdom is your third slab of vinyl, tell me about the first two. Do you still like those ones?

W: Yeah we still like those ones, each record is a nice piece of nostalgia for the band as it represents certain chapters of our lives. This most recent 7" definitely has the most poppin colour palette though.

MV: What can we look forward to from Sunfruits?

W: We've got the B-side "Bonsoy" coming out soon as well as some bonus tracks that are only available on bandcamp / the new 7". We're also working towards our debut album which will hopefully be out sometime next year. Some new fruit music videos are also approaching the horizon.

MV: I was gonna ask about your music videos! All of them are fantastic! Whats your dream music video concept?

Music videos are one of the hardest things to do in my opinion haha I always overthink or underthink them. I would love to do a really weird CGI / Green screen exploration with videographer Kristofski. Something strange but also really detailed and fun.

MV: Finally, how can people hand Sunfruits their money?

Our new 7" + a few copies of our Certified Organic EP are available on Third Eye Stimuli Records + Six Tonnes De Chair Records bandcamp pages. We will have new Mushroom Tshirts on our bandcamp soon! Our music is also available on all streaming platforms except Amazon Music.

Mushroom Kingdom comes out on Third Eye Records and Six Tonnes De Chair Records in September. Its really cool

PHOTO BY IVY ROSE

REVIEWS

ALBUMS

Snake Valley - Giddy Up! (Red Cave Records) @

I hacked the main frame and got this LP early and this wasn't what I expected, its 300 times better. More experimental and demented than the singles, Giddy Up is a sarcastic look at a sexist and broken society backed by Mach speed rhythms as scared and demented as Martys yelps that go over it

Protagonists - 1983 to 1985 (Alona's Dream Records)

Do you know about Protagonists? I didn't but after hearing this record, now im mad I didn't know about them sooner. a lot of archival compilations feel like superfluous cash grabs but every track on this album is a lost gem of power pop with soaring riffs and disinterested youth swagger. The fact no one has uncovered this earlier is a crime against the pop gods

Look!Pond – I Don't Wanna Be Here (Eternal Soundcheck) @

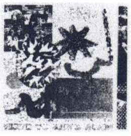
Eternal Soundcheck continues to be the ultimate Brisbane Archive label with these slices of pre kitchen floor noise rock perfection. At times its sweet but its mostly disgusting and wired in the best way possible

Liam Kenny – The White Man Is The Oppressor (Eternal Soundcheck) @

As sad as it is to say, this album continues to be as relevant as it was when it was released in 2016. This much needed reissue. The lowest of fidelity bedroom pop screams of anger and frustration are rip roaring and intense

Vintage Crop – Serve To Serve Again (Anti Fade Records)

The Crop doesn't disappoint! Vintage Crop come back with Mikey Young behind the desks for their most bold and identifiable record yet. At times experimental and dreary and others blazing and twitching, Serve To Serve moves Geelongs best band climbing the company ladder in the best way possible

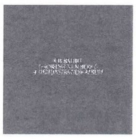


Cells – They Drew First Blood (Another Label)

During the Minneapolis riots Connie sent pics to me of him standing next to a burning Denny's. Connie sees all. Connie saw all. This is the most furious and cohesive album Connie has ever put out. This is the music the revolution needed

CB Radio – Growing Numbers 6 (Roolette Records)

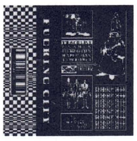
There's no point trying to stop CB, there's no point changing the channel or tuning the dial differently. It won't stop him. Growing Numbers 6 is another 18 tracks of GBV/Strokes like bedroom pop about problems with the world and songs of true love. Its music for when you're happy, you might not be happy now but keep this album in mind when you are



EPS!

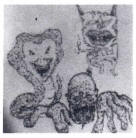
Fucking City – Demo (Existence Is A Mess)

Combining sweet and uncaring pop melodies with a sense of post punk smarts, Fucking City put together a NWI tinged demo. This one hasn't left my head in days and the computer green cover is burned into my eyes



Liquids – 100% Shit (Self Released)

Mat Wiliams has caught the prolific bug again, we've so far gotten 4 pieces this year already. Its not as well recorded as the other ones, but its Liquids for god sakes! Every song squeezed out rocks, maybe some are duds but the overall quality shines through



Daughter Bat-Love Songs (Self Released)

Does this kid sleep? So far he's released three Eps this year and each one is better than the last! Love Songs is his most desperate and well recorded one yet. With every release he gets a better grasp on melody and honestly Preemptive Strike is his best song yet. A hit record

Всадники ЖКХ (Horsemen Of Housing And Communal Services) - Пакет EP (Package EP) (Self Released)

I feel like Russian post punk at the moment has a reputation for being cold and mechanical. Vsadniki prove that assumption wrong, their brand of upbeat and slightly spooky post punk backed by danceable and tight bass and drum grooves with either a flanged guitar or a wonderfully cheesy synth line is a wonderous and fun mix that makes you want to loose control on the dance floor. And it gets weird, it gets really weird. By the way since I keep forgetting their bandcamp URL is https://vsadniki.bandcamp.com/

Raygun - EP (It's Trash Records) @

Like a modern and unhappy breeding of The Wipers, Cheater Slicks and whatever other scuzzy garage band you care to name, Rayguns latest EP is a riff raff of riffs ripped apart In the canals of a 4 track. Incomprehensible and fearful in the best way, bring the Punk back into Post Punk and putting the kick in ass kickin garage (It comes out in Sept btw)

Keno – Retroflex (Self Released)

Kenos experiments in drum machines and perhaps more moodier songwriting produce their best results yet, an album of despair and a loss of hope for the future of society backed with propulsive riffs backed by a space age production similar to an alternative universe Low Life. Worth a bet I say

Lymes – Tired Of Being Ashamed Of Your Build? (Self Released)

Well this was a surprise! Ballarats premiere devo/egg core band drops out two much needed slices of their brilliance. With two quick bites tasting like corrugated iron. one obscure Devo cover and one sequel to their best track, it's a sweet and sour delight

Satanic Togas – Underworld Cassingle Club 8/8/20 (Warttmann Inc)

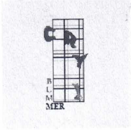
Every Satanic Togas release keeps getting better, its gone from some weird comedic pisstake on Garage to the best damn devil trash on earth! And this the outtakes, THE OUTTAKES from the album! Who knows what Satan has in store for the world next

Гланды (Glands) - Прочь в тоску и холод (Away Into Longing And Cold) (Self Released)

Craig Furguson once described punk as sounding like a fight and that's why he liked it, the band he was describing was The Damned, a great band but maybe not a fight band. Glands are a fight band. Growled vocals with pure passions combined with a Halloween tinged raw backing feels like some dude in an alleyway is kicking your teeth in. also since I keep forgetting their bandcamp handle due to my lack of Russian prowess, its https://schghrrkhschs.bandcamp.com/

Cry – Bummer (Weather Vane Records)

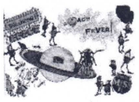
This is the music people would be playing as they overthrow a dystopian goth factory where all the produce are strange machines used for some mechanical/technological warfare. Its cold and furious with an infectious and nerve racking energy. Oh Shit!



Singles

Roach Fever – Roach Fever (Self Released)

This is just one track and I've technically already reviewed it when I reviewed the ALTA but I have more to say about this. The childlike screaming of pest control highs and depressive lows over propulsive riffs and sinking drums hasn't left my head all week and it wont leave. Someone help me



Kill Bell – Sad Song (Self Released)

Most bands that try to sound like they're from the 90s suck, they all sound like the second hand cd section grotesquely mutated together. Kill Bell are different, Sad Song is a glorious and tasty blend of the good 90s bands backed by thunderous production and a true sense of apathy and despair while still sounding fresh

Erik Nervous – Advice On Arrest (Self Released)

Erik takes The Desperate Bicycles classic and injects steroids into it producing some mutant fast paced screamed out mutation of the John Peel favorite. All the money goes to BLM charities as well, get on it!

Hotmom – Ding Dang Music (Self Released) @

I went to Texas once when I was 12 with my family. We went to a lego store and a dude in his 40s handed me (a minor) a coupon for a gun range. That wasn't the best experience, but Hotmom is and they're from Texas. So I'm not sure how to feel about the place. Anyway Hotmoms latest single is just as firey and shrieky as all their other great stuff. A more hardcore Warm Bodies in a way

zines

Streetview – Issue Two

It's surprising to me that this zine is still 100% free delivered to your door. Its full color and everything yet Jack still isn't charging a penny! This issue very much continues in the vein of issue one; short sharp interviews, writings and profiles on some cool bands and some lovely photo prints. You have no reason not to get this one honestly

Headaches – Issue Eight

Ben delivers another slice of his signature loving tirades on various a band in issue eight of headaches, theres only one interview with The Lovely Eggs but it's a really good one and the writing makes up for it. A true music fans zine.

I've also been made aware of a new Ballarat fanzine beginning called **All Sorts**, they only have a vague Instagram at the moment (@allsortszine). Keep in tuned, it seems cool

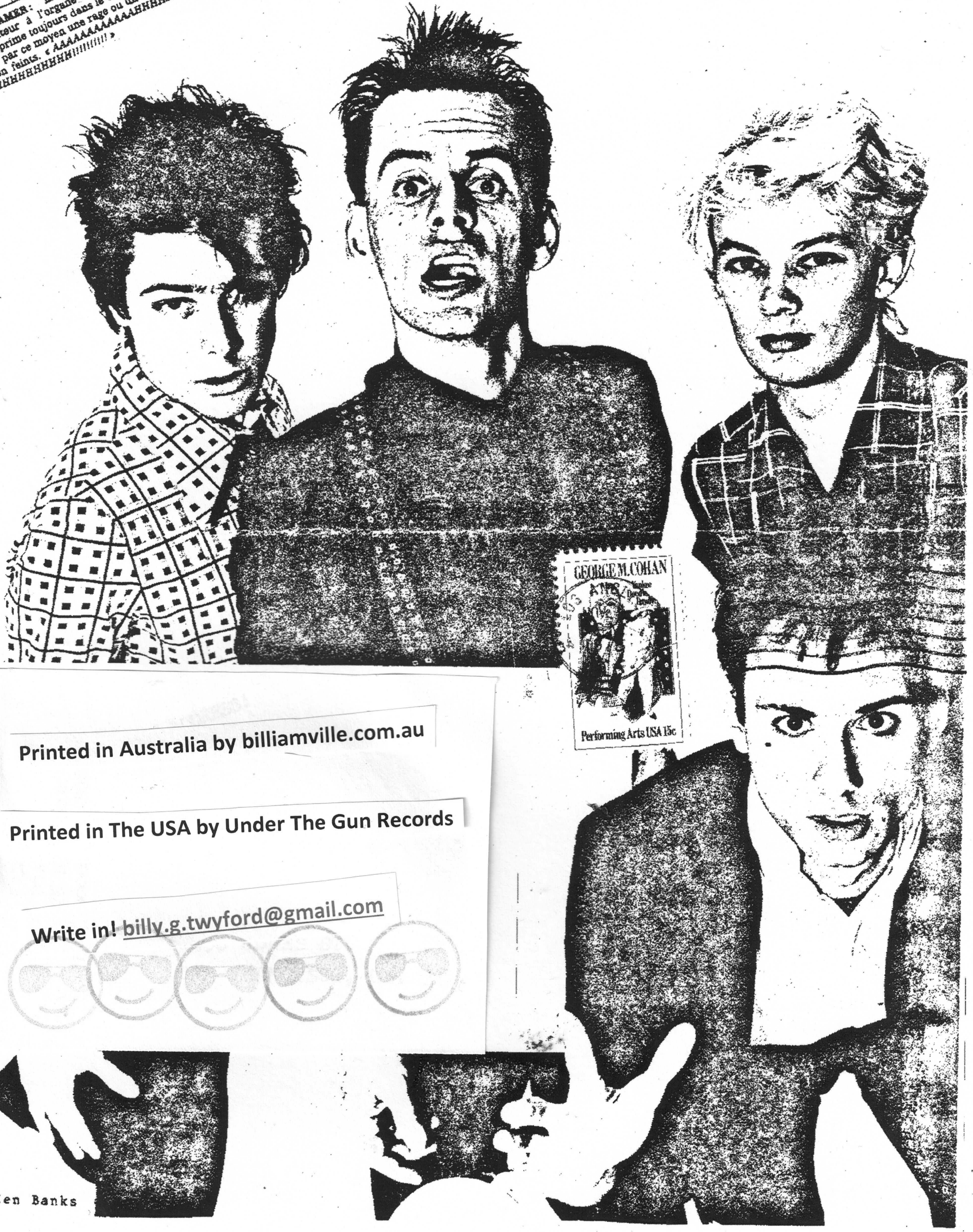
(PLEASE NOTE: AN @ MEANS THIS ITEM WAS SENT TO ME FOR PROMOTOTIONAL PURPOSES, SEND ME STUFF BILLY.G.TWYFORD@GMAIL.COM MESSAGE FOR MAILING ADRESS)

Someone said this wasn't a reviews section but more of a "stuff I like" section so heres some negativity, the new private function album is not good. Happy?

MUSIC IS COOL!!!

SCREAMER : Littéralement « hurleur ». Chanteur à l'organe vocal puissant qui s'exprime toujours dans le cri, faisant passer par ce moyen une rage ou un désespoir non feints. « AAAAAAAAAAAAAHHHHHHHHHHHHHHHHHHH!!!!!!!!! »

COMING TO YOUR TOWN!



SCREAMERS

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